

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES: Volume IX. Whole No. 214.

NEW YORK: SATURDAY, FEBRUARY 3, 1883.

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At the Theatres.



We have never seen so instantaneous a popular success as that achieved by The Silver King, at Wallack's, on Saturday night. Volcanic applause was constantly in a state of eruption and lusty cheers resounded frequently during the performance. There was no *claque* at hand—the intense enthusiasm was genuine and proceeded from an audience composed of all classes of theatre-goers; such an assemblage in fact as delights the heart of the manager and bodes him the most good. Before the play began it was plain that those present anticipated a hit. Under these circumstances success is tolerably easy to obtain. The Silver King is in five acts with sixteen scenes, and requires twenty-seven actors to illustrate it, for that is the number of speaking parts. The final curtain did not fall until near midnight, and the management's request that spectators should be in their seats at a quarter before eight was proved to be a wise one. Without going into details or describing the countless small episodes that hang to the action of the piece, we will briefly outline the story. Wilfrid Denver (Osmond Tearle) is a spendthrift who loses all his money on the Derby and drinks heavily in consequence. While in his cups he quarrels with a certain Geoffrey Ware (Harry Bell), a rejected lover of the present Mrs. Denver (Rose Coghlan), and with the purpose of killing him visits Ware's house. Here he surprises some burglars at work under the direction of a gentlemanly rascal, Captain Skinner (Herbert Kelcey), who is known as The Spider, and who breaks into banks and houses in a dress-suit at night and toasts a team on Rotten Row in the day. By this gang Denver is chloroformed. Ware, shortly after arriving, is shot dead by the Spider with Denver's revolver. The robbers leave by a convenient window. Denver awakes from his stupor, finds the corpse of his enemy and the discharged pistol. Believing that he has committed the murder, he flees from the place to his home. There he is counselled by his wife to leave the country at once and throw the detectives, who will soon be hounding him, off the track. Denver takes a train to Liverpool; but, pursued by remorse, jumps from the railway carriage and limps to a near-by inn. Here he learns by a newspaper that the train which he had leaped from had soon after collided with some petroleum cars, and the carriage in which he was supposed to be riding was burned to cinders with the passengers it contained. Denver resolves, now that he is dead to the world, to begin a new life. He goes to America and returns to England very much altered in appearance and circumstances at the end of four years. He has made a fortune in Nevada, and is known as John Franklin, the Silver King. Without discovering his identity he sets about alleviating the distressing fortunes of his wife, and through the affectionate assistance of old Jaikes (John Gilbert), a veteran servant, who remains with Mrs. Denver throughout her woeful experiences, restores her to affluence, and discomfits her persecutors. Before making his presence known, Denver finds a clue that leads him to the conclusion that he is innocent of Ware's murder. By assuming a disguise he gets into the confidence of the Spider's gang, and while they are quarrelling over some spoils, learns the identity of the real murderer. Detectives apprehend the Spider, against whom his pals have turned Queen's evidence, and the curtain falls on a happy picture of Denver reunited to his loving wife and little ones.

There are many side-issues to the plot that we have condensed into the foregoing form; but they have little to do with its actual development. Simplicity and straightforwardness is as desirable in a melodrama as in any other style of play; The Silver King would be better if it were shorn of some superfluous characters and incidents, that do nothing but direct attention from and hinder the progress of the story. But its faults are few and its merits many. The piece is certainly the best of any recent melodrama. It is as thrilling as *The World*, as pathetic as *Lights of London*, as dramatic as *Taken from Life*, as full of high-flown sentiment as *Youth*, while it shows more constructional talent, consonance and literary ability than all four put together. Mr. Jones, the author, has not made unwarrantable use of the exaggeration allowed the writer of a melodramatic work. The strict limits of probability are not often exceeded; there is a commendable congruity of plot; the various incidents follow one another in excellent sequence; the whole thing is joined together in workmanlike manner. The dialogue is not brilliant, nor is it clap-trap. It is good English, and unconventional at that; but there is a lack of that terseness necessary to make speeches tell. The last two acts are long-winded and prosy; the first three have a great deal more snap to them. In the lines descriptive of Denver's dream was found vivid dramatic language, and here and there throughout the play were touches of nature that aroused sympathy. It is not often that plays of this class give forth genuine sentiment; but the Silver King is an exception. To us, the bits of pathos and gentle feeling exhibited in the scenes between old Jaikes and his master, and Nellie-Denver and her child, were not the least charming incidents of the drama. The line—so much admired—"Oh, God! turn back Thy universe and make it yesterday!" is not by any means an original thought, having been expressed in better language by Byron, Ouida, and Florence Percy, in her familiar "Rock Me to Sleep, Mother." In drawing the character of Denver the playwright has made one great mistake. After the murder the man flies to save his neck, leaving his family behind without protection or means of subsistence:

His only thought is to evade the gallows. It seems to us that Mr. Jones should have given his hero a better motive for flight than that of pusillanimity. Had he made the wife implore Denver to save himself on her account and that of his children, it would have ennobled his act. As it is, the reasons for his escape from what would apparently be just punishment, give us a passing contempt for the hero, for whom the plea of self-preservation scarcely holds good under the circumstances.

When Osmond Tearle made his first appearance there was a preliminary bustle and flutter among those that anticipated an unfriendly demonstration. But as THE MIRROR all along predicted, there was no such bias manifested. On the contrary, the popular leading man met round upon round of applause from the parquet, and three loud and distinct cheers from the gallery. It was a stirring welcome back to a favorite who, both as artist and man, deserves well of us. Mr. Tearle fairly outdid himself. He played the drunken scene naturally, and his acting on the discovery of Ware's body was most effective. Two vociferous calls before the curtain followed the first act. The meeting with and departure from his wife subsequently, and the dawn of hope conveyed by the newspaper article later at The Chequers Inn, were splendidly-played scenes. The disguise of the idiot in the fourth act was not well assumed. The dream speech at the Grange was finely done. Thence to the end of the play Mr. Tearle was quietly effective. The beard and wig worn in the first act make him look like the Prince of Wales. In the grey locks of the later acts he is the counterpart of Henry Ward Beecher in his younger days. Mr. Tearle, however, had no intention of trenching on John Howson's special field of caricature. Altogether, Wilfrid Denver is the actor's best work—at least yet performed by the gentleman in this city. Miss Coghlan, like Mr. Tearle, transcended all her previous efforts. Heretofore, we have considered her most successful in the personation of comedy characters and those serious parts that require more polish than pathos. As Nellie-Denver, however, she was sympathetic and tender, and tears flowed freely over her mimic woes and domestic trials from the eyes of the fair element in the audience. It was said, and on Miss Coghlan's authority, that Nellie was not a part with opportunities. In the hands of nine actresses out of ten this would be true; but Miss Coghlan made her own opportunities and developed unsuspected emotional resources at the same time. The applause that greeted her efforts was spontaneous and liberal. Little Carrie Elberts and May Germon played Denver's children, Cissy and Ned, very charmingly. They are not offensively precocious, like some youngsters. Gilbert had a part in Jaikes that appealed to the heart of the spectator in almost every line. The veteran made the most of it. Herbert Kelcey was extremely good as the Spider. The idea of a swell burglar, though somewhat absurd, is made likely enough by Mr. Kelcey. His exhibition of fear in the last act was realistic. Sam Baxter, the detective, C. P. Flockton built up into quite a character. It was a typical Scotland Yard official. A sort of Dickensian creation is Eliah Coombe, the chief lieutenant of the Spider, and the guardian of the plundered property belonging to the gang of thieves. Dan Leeson was cast for this part, and acted it consistently with the author's ideas. Sidney Howard as Harry Corbett, and Harry Gwynette as Cripps, were respectively good. J. C. Buckstone had but a few lines as Frank Selwyn, but spoke them satisfactorily. Harry Bell, the Geoffrey Ware, was wretched. The audience heaved a sigh of relief when he was killed off by the Spider in the first act. C. E. Edwin did nothing with a bit that he might have made something of. Agnes Elliott shows marked signs of improvement. She acted a part that called for some emotional display very well. Miss Blaisdell was admirable in the small character of a village woman of uncertain years who is three times a widow. Marion Booth played Susie, an inn waitress. She had little to do, but did it neatly and looked as pretty as a picture.

On a par with this nearly perfect cast was the scenery, painted by Richard Marston, of the Union Square, Phil Goatcher and J. Mazzanovich. The cottage scene in Act Three by Marston drew forth storms of applause. Mr. Wallack appeared on the scene in immaculate evening dress, and returned thanks by proxy for Mr. Palmer's artist, who was not in the theatre. The audience shouted for Charles Cathcart also, who had arranged the unique mechanical device by which the change to this scene was made; but the modest gentleman did not show himself until later in the evening. He is deserving of unqualified praise for the complete success of his department. We are glad to say that the whole company bear witness to his courtesy and efficiency behind the scenes. He is not a brute, like some stage managers from England, but a man of practical ideas, quiet demeanor and decent instincts.

Every one of the sixteen scenes of the play is a gem. Some notion of the care that was used in preparing them may be obtained from the fact that the artists have been working on the canvas for The Silver King since October last. Where such uniform excellence is apparent in the scenic adjuncts of this production, it would be invidious to particularize. As it stands the mounting represents an outlay of nearly \$10,000.

On Monday afternoon the company were called together and those portions of the dialogue that dragged on Saturday night were judiciously pruned. The beneficial result was shown in the evening, when the play, thus trimmed, went much better, and the large audience present dispersed at a seasonable hour. Tuesday the house was packed. The take is large, and there is no doubt that The Silver King will run the season through.

Young Mrs. Winthrop. Madison Square. Even receipts.

There will only be another week of Emmet at Haverly's. Fritz Among the Gypsies is not an especially attractive play; but the star makes up for all deficiencies.

Iolanthe is not a success, and the best proof of it is that the management are preparing for another opera, when that *demi-repent*, "reduced prices," will be tried on.

Next week the Kiralfys bring The Black Venus to Niblo's, where it was first produced two seasons ago. The handsome scenery and costumes will be utilized; but it is hoped that the old smell which emanated from the underground menagerie will be omitted from the revival. Meanwhile, The Black Flag is finish-

ing out a successful and prolonged engagement.

This is the last week but one of The Corsican Brothers at Booth's. Monte Christo will be brought out Feb. 11, with a strong cast and magnificent scenery. If the drama meets with liberal patronage it will be given a run, for Manager Stetson has his time so arranged that the theatre may be given up to it for a long time.

She Would and She Wouldn't is not drawing surging crowds to Duff's. Saturday night the auditorium presented a noble array of empty benches to the view. Another effort to court fortune will be made this (Thursday) evening, when a translation of the French play, *Serg. Panine*, will be put up.

The Comique is besieged nightly by eager persons who know that a fund of hearty enjoyment there is to be had in witnessing McSorley's *Inflation*.

A Parisian Romance at the Square is a genuine success. The audiences are not only large, but fashionable. The fine acting of this fine play by Mr. Palmer's company is a treat that every lover of the playhouse should enjoy.

Two weeks from Monday Salvini will begin a farewell engagement at the Academy. *Othello* will be the opening play. Besides other characters, the great Italian tragedian will be seen during this period as *Lear*, for the first time in New York.

Charles Fostelle is delighting the patrons of Pastor's this week with his laughable comedy of Mrs. Partington. In addition, there is the customary olio.

Annie Pixley had a full house Monday night at the Grand. She appeared, of course, as Miss, and carried the body of spectators through an evening of pure enjoyment. Miss Pixley's acting in this piece we have on several occasions awarded that meed of approbation which is its just due. If anything, the lady has grown more attractive and plays the part with greater quaintness and *verve*. Her song was vociferously encored. The company supporting Miss Pixley is a sterling one. George C. Boniface is even a better Yuba Bill than poor John McDonough. Charles Maubury is a handsome John Gray and plays the character skilfully. M. C. Daly's Judge Beeswinger is drily amusing. A. Z. Chipman's Juan Walters and Donald Harold's Templeton Fake are both very good. William Johnson's Bummer Smith has the merit of being a genuinely artistic character performance. Emma Cliefden, a graceful and pretty actress, did Mrs. Smith quite acceptably. The *Clytie* of Blanche Moulton and the other minor parts were nicely played.

There was a good-sized audience at the Windsor Monday, when Barney McAuley appeared in his well-known *Messenger* from Jarvis Station. The company is fairly good. The Sheeny Mike of J. W. Power was excellent, and Mr. Rawley acted Skinny Smith at short notice acceptably. Walter Owen played Sandy Mitchell in place of Alfred S. Phillips, for reasons which appear elsewhere. He is an excellent actor and shows promise of doing better things than any character in the *Messenger* from Jarvis Station could enable him to do. Ella Baker as Clip was satisfactory. Tuesday night the house was somewhat lighter.

In Parthenia, Mary Anderson appeared before a numerous assemblage at the Fifth Avenue on Monday night. This part is especially adapted to the actress' talents, and in illustrating it she has not a rival on the stage today. It is crowned with sweetness, tenderness and simplicity. The audience rewarded Miss Anderson's efforts with a great deal of discriminate applause. J. B. Studley's Ingomar is a great performance. We have on more than one occasion pointed out its merits.

Parthenia was repeated Tuesday and Wednesday. To-night Romeo and Juliet will be done and for Saturday night Fazio is set down.

The Musical Mirror.

The Casino concert on Saturday evening was very well attended, and, for the most part, enjoyable. The band played with accuracy, dash and spirit; in fact we never heard the "Marche Funebre d'un Marionette," by Gounod, given with more telling effect. Auber's overture to "Masaniello," the "Merry War" March, the Gavotte from Mignon and the "Coronation March" from Meyerbeer's "Prophete" were well played and the more lively ones redemanded. Max Maretzek's sprightly gallop, "Limited Express," created a perfect *furor*, and would have been going on till now if Max had chosen to yield to the encores which were tempestuously howled for. Mr. Carleton sang "The Village Blacksmith" with a glorious tone and a defective enunciation as his wont. He has a grand organ in his thorax, and is a fine vocalist, save for the faulty delivery of the words, in which he is not alone, for Madame Norman sang a waltz song in the second part of which we failed to catch one syllable that could inform us in what language she was singing. This lady has a good contralto voice but a slobbery method, and the waltz which she sang, instead of a ballad by Sullivan, which was announced, was a very slovenly composition, execrably arranged for the band. As an encore she gave "Katy's Letter," an inane specimen of Anglo-Irish ballad music than which nothing can be more afar from the true style of Irish melody. Charles Fritsch sang a Schubert lyric pretty well; not very well, but well enough, and followed it with a ballad, which he sang much better. Hattie Schell, erstwhile Signorina Brambilla, sang the page's song from Meyerbeer's *Huguenots* with a pretty little voice and a pretty little style; but why, in the name of all the gods at once, did she sing in German? The song was written to French words originally; wherefore then should the very worst language for singing on this round earth, namely the German tongue, be substituted? English is bad enough to sing in, but German! good Lord! The passage which in the original stands: "No, no, no, no, no, no, no, no," and is absurd even then, becomes perfectly abominable when it is translated thus: "Nein, nein, nenni, nenni, nenni, nein." Why, it sounds like the rattling of peas in a bladder, or the nightly perambu-

lations of a cat on walnut-shells. Mr. Carleton gave "Noel" too slow and consequently too dull; but he is a good-looking fellow with a splendid voice, and therefore he can do as he pleases, and still please the people.

Iolanthe drags its lengthening chain at the Standard Theatre. The name is derived from "Io," the favorite cow of Jupiter, or rather Zeus, in the Grecian mythology, and "ath-anatos," a word signifying without death, or immortal. Ergo: Iolanthe means the "long-lived cow;" but what's in a name? One thing is certain, Iolanthe may be a long-lived cow, but she is not the cow that jumped over the moon, nor anything half so lively—the change from Miss Roche to Miss Edwards is anything but lively. Naturally we tumble to the racket of getting rid of Miss Roche. It is in this wise: Miss Edwards came out on a contract, but failed to please; therefore she hangs like a millstone around D'Oyly Carte's neck. Iolanthe failed to draw, therefore she hangs like a nether millstone round the same loquacious throttle. Now, as two negatives make an affirmative, it was imagined by the management that two failures might possibly make a success; and besides this, Roche's salary would be saved.

The Queen's Lace Handkerchief is in great demand still. The last act is really very bright, and the gorgeous stage setting would draw any way. Nevertheless, we are getting tired of Strauss. Why will managers run like the sheep of Rabelais after one bell-wether, whether the bell be well tinkled or not? Once the tintinabulator was carried by Offenbach, then by Lecocq, then by Hervé, then by Audran and now by Strauss. People are led by the ear as well as by the nose. The piece is exceedingly pretty, nevertheless, and admirably done.

The above remarks apply to Virginia also. Mr. Solomon made one success in Billee Taylor. Ever since he has been industriously creating failures. *Tide* Claude Duval, The Vicar of Bray, etc. Nevertheless, he's sought after, and his works are produced, and produced in such faultless style as to turn commonplace into beauty, darkness into light. It is not too much to say that Virginia is carried on the shoulders of John McCaull, John Howson and Laura Joyce; for, of a truth, without McCaull's liberality in mounting the piece, and Howson and Laura Joyce's talent in acting it, it would have come to dire grief the first night. Happy the composer who finds such support. Unhappy the actor who has to carry such burdens.

Annie Pixley's singing is an example to all other character actresses in her line of business. Not only has she a beautiful soprano voice of rare tone and power, but that voice is well placed and trained. She sings like a vocalist, not like an actress—at least as actresses go. What a pity she does not take up comic opera. What a Serpolette she would make!

Nailing a Lie.

Following the lead of one of the intermittent sheets that occasionally make their appearance here, a Chicago paper printed a story about Mr. William Winter, of the *Tribune*, last week, which would be absurd if it were not scandalous. It relates that on the first night of *She Stoops to Conquer*, at Wallack's, Mr. Winter was in his seat, but required the services of an usher to preserve his balance; when the usher released him he fell out into the aisle; that the critic then stepped outside and wanted to pummel the doorkeeper. "It is a curious fact," continues the Chicago liar, "that this old doorkeeper has for years had instructions never to interfere with Winter when he wanted to lick him, and the consequence is he is all banged and bruised, like an old target. When Winter gets on the warpath, no matter what part of the city it may be in, he immediately strikes a bee-line for Wallack's." Then the Chicagoan goes on to say that Mr. Winter has been virtually deposed from his position on the *Tribune* and "a young and sober assistant has been appointed to do his work."

One need not know a hawk from a handsaw to detect the finger of the scurvy maligner as well as the idiot in this rubbish. The Chicago scribbler printed the stuff with the imbecile idea of circulating a slander about a famous man; but any one in possession of some pretty well-established facts concerning the identity of William Winter's most persistent defamer, who has a precarious residence in New York, cannot fail to perceive that the yarn had its origin in him. Although realizing this, THE MIRROR has nevertheless taken the trouble of investigating the matter in order to satisfactorily expose the falsity of the report and disabuse such few people as may not be in a position to know the truth of erroneous impressions. A reporter was sent to interview Mr. Winter. He found that gentleman in his accustomed seat at Wallack's Saturday evening watching the first representation of *The Silver King*, and when the performance had concluded got an opportunity to talk with him as he journeyed down-town to the *Tribune* office to write his notice of the play.

"It is said, Mr. Winter," began the reporter, "that you have been relieved of your duties on the *Tribune* by Whitlaw Reid."

"Indeed!" answered the journalist. "I am never surprised at hearing that news. This is about the fiftieth time it has been brought to my ears during the time I have been connected with the staff of Mr. Reid's paper."

"Then you deny the report?"

"There is little need for denying or paying any attention to it. I am still the critic of the *Tribune*."

"You have not thought of resigning?"

"I have thought of it many times. Mr. Reid knows my feelings in the matter. He is aware that I have wished to devote myself to purely literary pursuits for a long time; but he does not wish me to leave the service of the newspaper. I do not look upon journalism as the chief end of man. The world of letters has a greater charm. I am jealous of the moments that are not passed at my desk or among the books in my library. However, I believe that the eighteen years I have spent in charge of the dramatic department of the *Tribune* have not been spent in vain. The higher standards of acting and the drama, which I sedulously and solely maintained during the long period when the stage was given over to every kind of abomination, I have seen again brought into respect. It may be that my efforts had something to do with the partial restoration of legitimate dramatic art."

"There is no prospect of your relinquishing your present position?"

"None, whatever." The reporter then briefly outlined the story that appeared in the Chicago sheet, and asked if Mr. Winter had anything to say about it.

"The story is, as you suggest, a fabrication in every particular," replied Mr. Winter. "I should probably have never seen nor heard of it had you not brought the matter up. I make it a point to read nothing that is written about me in any papers of a certain class. Sometimes marked articles are sent to me by the writers; I consign them to the fire."

"How do you account for the enmity of these people—have you ever given them cause for offense?"

"Only such offense as any man who advocates that which is good in art or anything else gives to those men who get their living by vilification and baseness. They not only fail to understand, but actually resent, the encouragement of everything substantial and legitimate, and the diligence with which they assail my labors in an opposite direction I can ascribe to no other cause. The little two-cent *Pasquins* of the period who favor me with so much of their notice, must, I think, find their invention at a low ebb when they can solace themselves with nothing more sennative than a fictitious story of my retirement. Their case is a hard one—for their obituaries of me are entirely premature."

To nail the Chicago paper's lie still deeper, THE MIRROR representative hunted up a gentleman who was present on the first night of *She Stoops to Conquer* when the alleged incidents it was claimed took place, and who was an eye-witness of Mr. Winter's conduct while that gentleman was in the theatre. From him the following statement was obtained and taken down:

"Mr. Winter came into Wallack's just after the first act of the comedy began. He had, as I afterward learned, previously stopped a few moments at Delmonico's, where he met Francis D. Moulton, the 'mutual friend' of the Beecher-Tilton case. They were mere casual acquaintances and had not seen one another before in several years. The conversation was of Joseph Jefferson, and as Mr. Winter had heard the actor frequently speak in a kindly manner of Moulton he felt more interested in him than might otherwise have been the case. He invited Moulton to share one of his seats at Wallack's. At the end of the first act Mr. Winter went out to the Gilsley House, leaving his companion. There was nothing strange in the journalist's manner except that his face bore a worried expression, and he did not appear to be in the best of health. At the end of the second act I repaired to the lobby and there met and joined in conversation with Mr. Winter, who had returned in company with a fellow *Tribune* editor. Soon after Moulton came out of the auditorium and stood a little way from our group. It seems that the editor and Moulton were at loggerheads, having engaged in a bitter feud for eight years. Without provocation Moulton made an insulting remark to the editor, which the latter spiritedly resented. Theodore Moss, who was standing near, smelt powder and immediately dispatched his brother Charles for a policeman. Before the latter arrived Mr. Winter persuaded Moulton to leave the theatre. That was all."

"There was no difficulty with the doorkeeper?"

"None; not a word was spoken to him. Mr. Winter took no part whatever in the show of hostilities. He behaved, as he does under all circumstances, like a gentleman, and I cannot understand when or how such an utterly false and malicious story could have originated."

When questioned by the reporter, Thomas

Bardon, who for years has tended door for Mr. Wallack, laughed and said: "Dear me, no; Mr. Winter has always treated me with great civility. I have seen him pass in so long that I look on him as an old friend."

It was needless to pursue the inquiry further.

A Pleasant Committeeman.

A tall, brawny man stood opposite Zeke Chamberlain, who was taking tickets at the door of the Academy during the Elks' ball Monday night. He wore a badge on his shoulder denoting that he belonged to the Executive Committee. In his hand was a bunch of orders of dancing, which he gave to people coming in. He appeared to be sober, although his conduct belied appearances.

The editor of a Sunday paper, with a friend, approached Mr. Chamberlain, saying to him that he had been directed to him to procure a couple of orders of dancing. Mr. Chamberlain said the tall man standing opposite had charge of them. The editor and his friend approached the person designated and said politely:

"We didn't get an order of dancing when we came in. Will you please let us have two?"

The gentle committeeman squinted a stream of tobacco juice afar off into the passage where delicate silk skirts were dragging past and then looked at the editor in amazement.

"You want to make yourself too previous, don't you? You want to help yourself to everything, don't you?"

"But," expostulated the editor, "I believe visitors are entitled to—"

"Entitled to nothing," yelled the committeeman.

"These cards are for ladies, and don't you forget it. —; I guess you want the whole — earth." The editor turned on his heel and walked away.

About three o'clock in the morning Gold-

berg, the magician, who is a small man, with two ladies who accompanied him, started to leave the building. The ladies had on their wraps and Goldberg put on his hat as he was going out of the lobby. The same committeeman before mentioned was standing near.

He rushed up to the magician and caught him roughly by the shoulder, exclaiming: "What in h— have you got your hat on for? Take it off!"

"But I am just going into the street with these ladies, and there is no rule, I believe, against wearing your hat in the lobby."

"Don't give me none of your jaw. Take it off!"

Before Goldberg could comply with this peremptory order, the refined official had raised his hand and smashed the high hat down on the prestidigitateur's head, so that it resembled a contracted accordion. Goldberg not only being too small to combat his adversary, but being embarrassed by the ladies in his charge, could do nothing but hurry out into Irving Place, leaving the assailant to strut up and down boasting in profane language of the feat he had so successfully accomplished.

As a MIRROR reporter was leaving the Academy an hour later he saw the same individual engaged in a noisy quarrel with a fellow-committeeman, which promised to end in a rough-and-tumble fight. An effort to ascertain the name of this B. P. O. E. Chesterfield met with failure. His brethren and friends were unable to recollect his name.

The Giddy Gusher



ON BOOMS.

I've been studying Booms this week—their causes and effects—and I have come out of the subject impressed with the insignificance of the materials of which Booms are made, and the idiosyncrasy of those who are Boomed by the Booms. In every pursuit and profession the gay old Boom is doing active duty, and the success of the sickest sort of a Boom fills the intelligent mind of the Gusher with a contempt for the mass of mankind. It seems so silly that so weak and unworthy an object as the average Boom should arouse such widespread and tremendous excitement.

Take, now, the pugilistic profession. The interest in the prize-ring has lain dormant for several years. The successful efforts of Tug Wilson to hug the slippery body of Mr. Sullivan for twenty minutes, and the return of the redoubtable Mr. Cornum from a protracted suburban retirement, gave a little impetus to interest; but the advent of Jim Mac with the Maori opens the ball. Until a ring-fight shall convulse the public, sparring exhibitions will tickle the popular taste. Boxing-gloves advanced five per cent. Saturday night, and fighting attitudes have become so fashionable that every man looks like a clock at midnight—both hands well up and all ready to strike. The fast young man is slogging a sandbag in the privacy of his chamber, and the fast young lady talks learnedly of John Sullivan's fighting weight and the chances of the big Maori.

The billiard world has betrayed a languid interest in the balk-line, and dawdled over its cushion-caroms with waning enthusiasm; but the big, mushy Vignaux is coming—every cue is out and chalk is at a premium. The papers bristle with challenges; every saloon resolves itself into a daily mass-meeting of excited billiardists; the prominent players are at fever-heat, and the game has got a Boom.

The big shopping marts of the town have to have their Boom. They buy up diseased stock, the infirm survivors of a collapsed suit-maker; the refuse mantles and cloaks of a bankrupt firm. They advertise this trash largely, and the sidewalks are blocked next day by a gullible throng that reaches to the car tracks. The Gusher lost half her clothes in a struggle to get into a store the other day and get a \$100 dress for \$17. She was in the condition of Powers' Greek Slave when she passed the portals; but she clung to her portmanteau and was braced up by great expectations. After various contusions and abrasions, a scalp-wound and a compound fracture of the mildest spirit ever planted on a woman, she got within halting distance of the reduced garment. Great King! you can never imagine the astonishment awakened by that gown.

From the rise to the fall of Kate Field's enterprise, the Co-operative store has been a spot to avoid. We all discovered we could go over to the shops across the way and get hand-some things for less money; but the Spring and Fall styles, as evolved by Kate and her agents, used to attract yours truly to the show-cases and windows. She has for three seasons contemplated, on a lay figure, a dreadful combination of red velvet and purple silk. It was built (as were all the other things) to fit Kate Field. There was a slope to the shoulders that rendered it unsalable if the woman could be found who filled the other measurements ("22-inch bust, 34-inch waist"). It was paraded out into sections and divided up like one of Field's orations, and it was so strong in its color and so fierce in its construction that I found Kate Edwards before it one day half engaged to take it on a lecture tour. This awful dress has drawn me, by its terrible fascination, from Stern's doorway, and left me, after ten minutes' contemplation, so exhausted I had barely strength to climb into a bob-tail car. As successive seasons rolled by, the old frock came up smiling for another round. Kate one Spring sewed on a few yards of iridescent bead-pinnings. The next Fall she trimmed the head-rippers with a bit of chinchilla fur and hung a muff round the sloping shoulders. The following Spring she removed the muff and draped a piece of ecru surah about the knees. (It was in this stage I rescued Kate from making a contract with it.) During the warm weather of this last summer, despite a white lace fichu disposed upon the crane-like neck and a spray of flowers nailed upon the stomach, that dress made Twenty-third street 10° hotter by its awful presence. Then came the death struggles of the Co-operative device; the shutters went up before the red-velvet monstrosity. All the things Kate didn't want to take home were sent off to be sold in shops that people did go to once in a while. Now, then, imagine my consternation, my indignation, my outraged feelings, when I asked to see this splendid \$100 dress, "the one reduced to \$17," and that fearless saleswoman carted out Kate's old red-velvet terror! It was some time before the ambulances removed the wounded, and Captain Williams got me so well dressed in a blanket that he felt like facing a cold world in my company; but in that time I honestly believe I reduced that dress to such a condition as unfits it for further usefulness, except in the capacity of pen-wipers. And that's my last encounter with a Drygoods Boom.

The melodramatic business has been in a dropping state for some time. The Romany Rye had been taken from Life in its youth,

and the other lurid dramas were languishing, when Tearle comes over, shies his castor into the ring and gives the defunct a galvanizing. Tearle is the British Boom for Wallack, and they have boosted their Boom with so much beautiful scenery and so much good acting that the Silver King will undoubtedly have a long reign. Rose Coghlan makes the best effort of her career as leading lady. She has done nothing better. Agnes Elliott lets down her back hair, and that exhibition alone should command success for the act in which it occurs. The little girl Elberts is a delightful child-actress—such a scarce theatrical article—and old John Gilbert gives an air of reality to the whole thing by one of his possible old servants who wanders on at the nick of time with the hoarded wages of a lifetime to give his dear mistress. (I'm looking out for a cook with these proclivities.) The Silver King has some nice victim's recitations in it, and Tearle does them full justice. And I am thankful to Jones and Herman for another thing—the heroine is not pursued by a villain during the absence of her husband, though a beautiful woman. She is assailed by no worse enemies than hunger and sickness. The "Unhand me, villain!" exclamation does not occur once during the whole five acts, and Rose has nothing worse to meet than old Father Xmas.

But how insignificant the present Booms are beside those old Boomerangs of Boomers that infested ancient times. In my green and salad days the dry goods man made a fire in his back yard. He and his clerks spent the Sabbath in dragging red flannels through the flames, putting 'em out in barrels of dirty water and hanging his establishment with the balance of "a stock of goods damaged by the great fire in New York." All the old women in country towns went shopping when they smelled burnt rags. They would pay 10 cents on the dollar for red flannel shirts that had had their tails singed, and two cents a yard for cotton cloth that was so wet a needle wouldn't go through it.

Then take the Theatrical Boomer. Jim Lingard, finding business dull, would put up Jack Sheppard (the third piece on his evening bill), three Jacks, one for each act. Little Fanny Herring, a four-foot soubrette, would initiate Jack into his career of vice; the Captain's act would be done by Maurice Pike, an octopus sawed-off, and then Jack would open out like a telescope and escape and die in the last act in the person of Eddy, six-feet-two, easy. Think of that, O modern managers!

The billiard people had their Booms just as well as the others in those days. They carted over an old Frenchman named Abassey, who could have been beaten by every professional in this country; but they used the old spoon to stir up an excitement with, and until he was found out all over the United States they did a very good stroke of business.

In view of the past and present my advice to everybody, young or old, he or she, is—get a Boom. Ability goes for little, industry for nothing; money is a good thing to have, cheek is a good deal better; but a Boom is best of all—that's the loving counsel of that cheerful old Boomerang.

THE GIDDY GUSHER.

The One-Night Stands.

WILLIAMTIC, CT., Jan. 27.

Editor New York Mirror: If I understand the object aimed at by THE MIRROR, I am in favor of it. I have always endeavored to limit the number of one-night stands, but I have a few good entertainments and have them well patronized, than to have many ordinary shows and all poorly supported. I shall be glad to lend my humble aid to any reform which will tend to a correction of the evil, and to that end believe a Managers' State Association would prove beneficial. Yours truly, S. F. LOOMER.

OSWEGO, N. Y., Jan. 30.

DEAR SIR:—The number of articles that have appeared in your paper relative to limiting the attractions in the small towns should be read with interest by every person in any way connected with the management of places of amusement. At the opening of the present season we adopted this plan, and have only allowed two attractions a week in the Academy of Music. Our business has been uniformly better, and we realized the same amount of money in two nights that we used to in four and five. Managers of companies have been better pleased, and we certainly have cause to think that it is the proper plan. We shall continue the same course next season. Yours, respectfully, J. R. PIERCE, Business Manager, Oswego Academy of Music.

ALTON, ILL., Jan. 27.

This town and tributaries number 16,000 people; but it will not stand more than one date a week. There is practically no manager to the hall, which is under control of the City Clerk; consequently, as many as six shows can be booked in one week, and often as many as four are now booked. Only one show per week can expect a paying house in Alton. A Managers' State Association would certainly ameliorate the condition of one-night stands. Managers of combinations are to be censured for crowding the managers—relying, as they often do, on the merit of their attraction to fill the house, and falsely assuming that small towns know as much about their show as they themselves do. In this city former managers demonstrated to their pocketbooks that there is no earthly hope for two shows in one week to come out even. First-class attractions shun the town after one performance, and "snaps" shower in—tending to disgust amusement patrons. I had a conversation with George Zebold, in advance of the Harbours, in this connection, and he thinks some steps should be taken to save towns from "crowding" and managers from crowding each other. Even in case of such an inflection as a City Hall under municipal management, a Managers' State Association could redeem over-played towns by clearly-defined and unflinching, concerted action. I hope the idea advanced by THE MIRROR will cause united action among the managers in every State in the Union, and there is no better time for it than the present. Respectfully, W. N. DANVERS.

FLINT, MICH., Jan. 27.

DEAR SIR:—Your correspondent at Bay City, and also at East Saginaw, interviewed us in regard to booking attractions. The idea conveyed in your agitation is a good one, and we have been doing business on that plan for the last two years. We play eight attractions a month, or two a week; if we should play the third, we only play one in the next week or week previous; never overdo our towns. We will not rent out theatres to a manager if we have our regular number in, in any case, and as to your idea of a Managers' State Association, we would say we favor such; but we have managers in our State who will not do business in that way, and we think it doubtful if they would join it. We shall continue to do business on this principle, whatever the others may do. We find it the best plan, and traveling managers are pleased with it—that is, those who are booked. Sometimes a manager will find fault because he cannot get dates. We write this to let you know how we feel. Yours truly, CLAY AND BUCKLEY, Managers Saginaw Valley Circuit, (Comprising East Saginaw, Bay City, Port Huron and Flint.)

AURORA, ILL., Jan. 22, 1883.

DEAR SIR:—You can book this town as one of the one-night stands that will not book more than six attractions a month hereafter. I do not do this to be magnanimous with

travelling combinations, but from a purely selfish motive—there's \$2 and sense in it. Now, then, under this plan I will not "hold" dates for any one; but book when not filled, and when once booked they must come or "show cause." Now, then, you not investigate another reform to stop the common practice of cancelling or changing dates? Suppose I only book six per month, and refuse a dozen. Then half the six cancel; what am I to do? Make them settle for damaging my business to benefit their own? A company booked in six one-night stands will cancel all of them if it can get a date or return date in a city of a week-stand. Then must the one-night stand managers suffer, so that the travelling manager may do better? What is your remedy? R. W. CORRETT, Manager Opera House.

Abbey's English Plans.

A reporter of THE MIRROR called on W. W. Tillotson, Mr. Abbey's representative, at the Grand Opera House, yesterday. In reply to the inquiry as to what policy his chief would employ in the management of the Lyceum Theatre, London, next season, Mr. Tillotson remarked:

"I cannot say much as to that yet. It takes time to develop a policy that must necessarily be governed much by circumstances; but if Mr. Abbey can fully carry out his ideas in the matter of the London season, it will be one of the most brilliant he has ever known, and will reflect much credit on the American plan of management."

"What class of entertainment will Mr. Abbey offer the Londoners—with whom has he arranged for appearances?"

"Negotiations are now in progress with some of the very best of our attractions; but nothing is definitely arranged as yet. I think, however, that within a few days such arrangements will be consummated as will allow of my giving you some definite information in regard to the London season; but at present I can say nothing."

"Is everything well with Mr. Abbey's enterprises this season?"

"Couldn't be better. Everything is booming along in the most satisfactory manner with both theatres and with both travelling attractions."

Another Haverly Scheme.

A reporter called at the office of Henry French yesterday, and asked him to give the readers of THE MIRROR some information regarding his plans while taking the Wallack company through the West to San Francisco and return during the coming Summer.

Mr. French stated that the plans of the trip were as yet incomplete; that Mr. J. H. Haverly would have the management of the trip; that the company would play only in the larger cities, jumping from New York to San Francisco, and playing on the return only in Salt Lake City, Denver, St. Louis, Milwaukee and Chicago.

"Will the company play anything besides The Silver King on the tour?"

"That can't be told yet. The King may not be a go in any city, though a great one here. If it is not, other pieces will be in readiness, and I feel no fear of the success of the enterprise. Beyond this I can say nothing, as all arrangements have not been completed. As soon as they are I will be glad to give all the information I can to THE MIRROR."

The reporter then called at the Fourteenth Street Theatre to see Mr. Haverly; but that gentleman had left the city for Chicago.

Our Summer Boarders.

On Monday evening, Elliott Barnes' new piece, Our Summer Boarders, was produced at the Grand Opera House, Brooklyn, before a very large audience. The piece has little or no plot; the author makes no pretension that it has any. It has been written simply to amuse, and in this respect it has scored a triumph. Dennis Kennedy (W. T. Carroll), a quick-witted Irishman, has married Ruth Ann (Mary Young), a New England girl, but under false pretences, having represented himself as an Irish nobleman. Jeremiah O'Shaughnessy (Charles Frew), a prosperous New York Alderman, nicknamed "Jerry the Terror," who, with his wife, Mary Ann (Nellie Jones), and daughter, Arabella (Lillian Edgington), have taken board with the Kennedys, and it is while they are domiciled there that most of the comical situations of the piece take place.

We congratulate Mr. Barnes on having secured two such capital comedians as Carroll and Frew, the latter being particularly good in make-up as well as acting. The company was also good. Lillian Edgington, as Arabella, created a pleasant impression, and dressed superbly. Nellie Jones as Mary Ann, and Miss Western as Dorothy, a hired girl, were excellent. In fact, the entire company acquitted themselves most creditably. Tuesday night's business was a repetition of the first, and the advance sale for the week is large.

John Stetson's Plans.

Busy as a bee in May, John Stetson was found in his office by a MIRROR representative yesterday noon. In answer to inquiries it was stated that Mr. Stetson's health was good and all his businesses making money. The Corsican Brothers will go to Brooklyn, February 12; thence to Philadelphia and Boston, then back to Niblo's Garden, and in the larger cities of the country, if it is as big a hit on the road as in New York.

"Who have you engaged for the coming production of Monte Cristo?"

"James O'Neill will play Edmund Dantes, the hero; Gerald Eyre, Dangers, the heavy part, and Katherine Rogers Mercedes; while the best support to be had will fill the other rôles. Mme. Sohke is arranging the ballet; the first, the Sea Gull, in the first act or the engagement scene, and the other a Hungarian ballet in the fête in the fourth act or recognition scene. I shall produce the play on a scale of magnificence equal, if not superior, to the Corsican Brothers, and expect it will run four or six weeks."

"Will you keep Booth's next season?"

"Perhaps. I think it will go along about as it did before, and of that trouble and transaction everybody is familiar."

The Bijou.

Dropping into Colonel John McCaul's cosy office yesterday, a representative of THE MIRROR found the hearty and handsome Virginian.

"Going to give up the Bijou, Colonel?"

"Yes. On May 1 I retire. I shall have my hands full with the Casino and my travelling company, and could hardly find time to attend to it properly."

"Who will be your successor?"

"That has not been settled yet. Several parties want and some one will get it; but no one has it as yet."

"You have three months yet; will you play Virginia all that time or will you put up Heart and Hand?"

"I shall put up Heart and Hand before long; but cannot give it a very extended run at this house, as I am to produce Gunter's Dime Novel on the 5th of March."

"How about your company making a trip to California?"

"That is yet an open question. I have not completed my arrangements for that trip; but perhaps I shall soon."

"How is business generally?"

"With Virginia it is still good, while at the Casino it is increasing nightly. Last night there was an especially large house."

The Elks' Sixteenth Ball.

The attendance at the Elks' Ball Monday night was not so large as usual. The boxes were only half taken, and there was plenty of vacant space on the floor and in the few seats under the first tier. Few noted professionals were present. The dancing began at eleven and lasted until four in the morning. Bob Morris presided over the press-room, and treated the guests kindly.

Lander's band, which furnished the dance-music, was in a balcony at the back of the stage, which was so constructed as to resemble a bed of flowers, and Bent's promenade band was in the upper gallery. Above the stage balcony hung the word "Elks" in gas jets, and scattered at different points were the banners and emblems of the Order. From the centre of the dome four national streamers hung in graceful folds. The stage boxes, mezzanine boxes and galleries were decorated tastefully with bunting, each fold being secured with an elk's head. The general effect was fine.

Among those present were: Sara von Leer, Agnes Booth, Hattie Grinnell, Flora Pike, Maude Stewart, Emie, Nellie, Lizzie and Jennie Weatherby, Lily Post, Nat Goodwin, W. S. Harkins, Willie Edouin, Alice Atherton, Leigh Lynch, Anna Berger Lynch, M. B. Leavitt and wife, John Wild, Edward Fox, M. Mullone, D. H. Chase, Henry French, Frank Sanger and wife, Mrs. F. de Belleville, Charles Maubury, Emma Cliefden, May Irwin, Flora Irwin, Fred Paulding, Mr. Ford, of the Courier, Harry Sanderson, Goldberg, John Gourlay, Dan Frohman, J. J. Spies, Harry Smart, Bolossy Kiralfy, Imre Kiralfy and Sheridan Shook.

Professional Doings.

—Taken from Life gave up the ghost in Boston on Saturday night.

—The Harrisons will probably go, under Leavitt, to San Francisco.

—Arizona John Burke is wearing his locks a la Buffalo Bill once more.

—Flora Moore has rejoined Leavitt's All-Star company after an illness of two weeks.

—Colonel McCaul will send his company as far West as San Francisco during the season.

—Lillian Russell's condition continues to improve. She has not had a serious relapse.

—It will be cheering news to some that there is a drop in Uncle Tom business all along the line.

—The Maude Granger company are resting this week, but will resume their tour in Newark next Monday.

—J. L. Morgan, late of the Square Man company, is looking after an engagement. He is well recommended by J. M. Hill.

—Anna Beere, of the Litta Concert company, has been called to her home in this city by the serious illness of her mother.

—Frank Gardner has secured two weeks of Exposition time for Aldrich and Parsloe, with My Partner, in Chicago next season.

—Josephine Cameron is playing Marianne in The Orphans with Kate Claxton. She gives a truly dramatic rendering of the rôle.

—Genie Langton, leading juvenile with Bertha Welby, has won much praise for her acting in One Woman's Life, and is making rapid advances.

—A Parisian Romance will be played at Haverly's Theatre, Philadelphia, by the Union Square company, immediately on the close of the season in this city.

—Charles Cathcart will shortly return to London. His visits are short in duration; but he accomplishes wonders in the way of stage-management while here.

—W. H. Fitzgerald has left The Girl That He Could Not Love. He will put on the road a play called Schemes, written by a journalist of some city below Mason and Dixon's line.

—The new dining car of the Callender Minstrels, named Georgia, was transferred by boat yesterday from the Pennsylvania Railroad shops in Jersey City to the Grand Central depot.

—Louise Halse, G. H. Leonard and Sidney R. Ellis are among the people disengaged by the sudden closing of the Taken from Life and Square Man companies. All of them are in the city.

—W. F. Wiley, formerly of the Great Western Railroad, has just been appointed Eastern Passenger Agent of the Union Pacific, in the place of Mr. Keeler, who has been promoted. Mr. Wiley assumes the duties of his new office to-day.

—The sale of seats for the first night of The Silver King was enormous. One hour after it opened but nine tickets for the orchestra were left. The whole house was taken up on Wednesday, including the family circle, which was all reserved.

—THE MIRROR has recently received information that the Kendalls are still playing copyrighted plays in the remote Western districts. Among other private property they are appropriating Bartley Campbell's Galley Slave, Joaquin Miller's Danites, and Boucicault's Under the Gaslight.

—An item that recently appeared in our Pittsburg correspondence conveyed the idea that Madame Dolaro is financially interested in H. M. Pitt's forthcoming comedy season at the San Francisco Opera House. Mr. Pitt writes that the statement was incorrect; Madame Dolaro will be a member of his company; but she is in no way responsible for the venture.

—The largest basket of flowers ever made, with a Magnum of champagne in the centre, was sent by an admirer to Osmond Tearle Saturday night. Fortunately for the ushers, who would have had to stagger under it down the aisle, the management does not allow flowers to be handed over the footlights, so the fragrant load was deposited at the stage-door.

—D. H. Fitzpatrick, who has achieved a reputation in the character of Tuck, in Harry Webber's Nip and Tuck, will star next season in a play of his own called Shaun-na-Gow—which is probably Irish and a distant connection of Kerry of that ilk. This actor is a well-known and popular comedian in the West.

—Helen Coleman says that the report of her determination to retire from the stage is untrue, and was probably started by some of the members of her late company for malicious purposes. She intends to form a new combination, and start out again in March. Her husband (W. F. Wynkoop) will not manage the new company. She says the sudden closing of her season was because certain members of the company refused to play until they were paid in full. The strike occurred between the first and second acts of the play at Rockford, Ill., Christmas night; but as Mr. Wynkoop was away at the sick bed of a near relative, and she did not know how much the striking players were entitled to, she refused to accede to their demands and closed her season. She adds that since then she has discovered that some of the strikers were not entitled to any money at all, as they had been either paid or had secured themselves in other ways.

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MIRROR LETTER-LIST.

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Atkins, Louis
Blom, Ed.
Brinc, N. S.
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Booth, Edwin (a)
Butler, Wm.
Brignoli, Sig.
Baron, Elliott
Barlow and Wilson (a)
Brown, W. H.
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Kester, Geo. W.
Knight, Mr. and Mrs. (a)
Kelley, W. W.
Herndon, Agnes
Jannasch, Mms.
Johnson, G. W.

*The New York Mirror has the Largest Dramatic Circulation in America.

The One-Night Stands.

Our articles on the one-night stands have aroused the liveliest interest in all parts of the country. A number of newspapers warmly support the movement we advocate, and the out-of-town managers are manifesting that determination to remedy existing evils which is certain to end in their complete eradication. From the letters of some of these gentlemen, printed elsewhere, may be obtained an idea of the enthusiasm with which our plan is being received.

The agitation of this question has brought several important matters to the surface which prove that the provincial managers, while they have undoubtedly erred in crowding their theatres with more attractions than their patrons would profitably support, have suffered considerably from the unprincipled combination managers. The latter often fill time in a small town with no intention of putting in an appearance on the date specified unless they fail to obtain placement in towns large enough to play the entire week, thus making the rural theatre a convenience to be used in case of need. If the date in the city is secured, the smaller place is jumped with short warning, and the resident manager is the loser, not only of the night, but of an opportunity to get another attraction. This sort of business will not be in vogue when the one-night stands regain their former prestige, as they will as soon as our suggestion is universally adopted. Besides, the managers in those localities will, by the formation of their various State Associations that are being talked of or are in process of formation, be in a position to command compliance with engagements that are entered into, because they will have the power to shut out such combinations as get into disrepute by wantonly cancelling dates.

We have sent out instructions to our correspondents everywhere to call upon all local managers of travelling companies and obtain a thorough statement of their

views in respect to this important subject. These interviews will appear in the next issue of THE MIRROR.

Fie Upon It!

Why should we get twice as much for our money as is due to us? Echo answers Why? And yet we do, and insist upon getting it. Whether at concert or opera, the programme has to be gone through twice or the greedy public will not be content. Like the horse-leech's daughter, she cries, "Give! give!" and the more she gets the more she craves. Every song or solo must be given twice, whether it deserves the compliment or not. Nothing is too bad to be endured. We have heard singing that was enough to turn our blood into verjuice by reason of its untunableness encored to the echo, and, in fact, we would advise the audience to adopt for a motto or war-cry the pithy sentence, "Da capo ad nauseam."

Why on earth should a singer be compelled to work double tides without double pay? It is not usually admiration that incites the hearers to exact this toll upon the artist; it is greed. We want not only our money's worth, but all we can get for our money. We pay a dollar and we want three dollars' worth of something, so that our commercial instincts may be satisfied with the consciousness of having overreached some poor artist who is singing for his daily bread and who dares not refuse. We do not ask our bootmaker to throw into the bargain an extra pair of boots because the first pair fitted us. We do not expect a restaurateur to supply a second dinner because we have relished the first. We do not implore a parson to preach his sermon over again because he has well admonished us. Why, then, should we demand of a singer that he shall sing a new song because the old one has pleased our ears?

Fie upon it! It is mean, mercenary and greedy, and artists would do well to resist the impost to the death. We should like to see a rule established, and stuck to, that no encores should be permitted. If people want to hear a song twice sung, let them come again next night and pay their money like men—not cadge for their amusement, like loafers. We pay for one song; do not let us beg or bully for two. "Enough's as good as a feast." Let us have no more—"Da capo ad nauseam."

The American Right to Fedora.

Fedora is likely to create a great deal of legal disturbance. There is one holder and one claimant of it already in the field. How many more may crop up before the piece is produced in New York the time intervening alone can show. That Sardou's drama is courted is in itself a comfort, for it clearly demonstrates that our theatre-goers have a genuine treat in store. Yesterday, Mr. Edwin Price exhibited his contracts with the author of Fedora, stamped by the American Consul in Paris. He has also got the manuscript of the piece, which is bought and paid for and copyrighted at Washington. But Mr. French claims that he also has bought Fedora, although he hasn't it in his possession. He says that M. Mayer, Sardou's agent, was to have delivered it to the senior French on the payment of a certain sum in Paris. He adds that the purchase-money was promptly deposited, but M. Mayer failed to comply with his part of the agreement.

Mr. Price's position seems to be perfectly secure. He is arranging to produce the drama in New York next Autumn, and says he will not have the slightest difficulty in proving his right to it by the contracts he brought over from France with him and by Sardou himself, who stands ready to assert the validity of the sale. Mr. French, to put it slangily, is evidently "left," so far as the American privileges of Fedora are concerned. At all events, if Sardou, through M. Mayer, has failed to keep the agreement alleged to have been entered into with Samuel French, redress may be sought of him.

Two-Cent Pasquins.

There is an old and homely saying that stones are never thrown at rotten apples—the inference being that good fruit only engages the attentions of the harvester. This may account for the assiduity with which the individuals who Mr. William Winter fitly characterizes as "the little two-cent Pasquins of the period" aim their blunt arrows frequently in his direction. From time to time they invent some absurd pretext for assailing this brilliant writer. The last is the circulation of a false report of his retirement from the post of dramatic critic of the *Tribune*. A very slight investigation served to show that the story was based on nothing more sub-

stantial than the petty malice of the people with whom it originated.

Happily, such baseness is not the only reward of an industrious and glowing career of eighteen years in the service of one of our great daily newspapers. Mr. Winter has risen to a proud eminence in the field of dramatic criticism. He admittedly stands first and foremost among the many clever men pursuing the same occupation in this country. His fame is legitimate, and it will be lasting, for it rests on a broad foundation that no hate or envy can undermine. Honesty of purpose, the strictest conscientiousness, absolute independence allied to the gift of writing "thoughts that glow and words that burn" have lifted Mr. Winter to the illustrious position he holds. The profession owe a heavy debt of gratitude to him for the beneficial influence he has always exerted over the art to which they are devoted. That debt should in part be paid by utterly repelling and eschewing the miserable detractors who are enabled to vent their spleen and concoct their slanders by means of the sparse patronage which some actors and managers, we are ashamed to say, vouchsafe them.

Personal.



THROPP.—This is a picture of little Charlie Thropp, who has made a hit by his clever acting as the waif, Little Tim, in Collier's Lights o' London, Company A. The child manifests a great deal of ability, and is one of the few juveniles now before the public that is not offensively precocious.

BROOKS.—Joseph Brooks leaves for New Orleans Friday, but expects to return soon after Mardi Gras.

MATINEE.—A professional matinee of The Queen's Lace Handkerchief will be given in about two weeks.

REYNOLDS.—Pretty Victoria Reynolds has a small part in Virginia; but she dresses, sings and acts it extremely well.

WHY?—The representative of the *Tribune* who was assigned the Elks' Ball said that no ticket for it was sent to his paper.

MCCAULL.—Mrs. John McCaull, the wife of the manager of the Bijou, reached the city on Tuesday from her home in Virginia.

RAYMOND.—John T. Raymond played in Lynchburg Monday night to the largest house the city has turned out in two seasons.

HAVELY.—J. H. Havely left the city yesterday morning for a short business trip to Chicago. He will return about the middle of next week.

MODJESKA.—Madame Modjeska says that the proper way to spell her name is Modrejewska. How would it look spelled that way on the bills?

OUTRAM.—Leonard S. Outram is lying ill of typhoid fever in Philadelphia. He is convalescent, and will rejoin his company in a few weeks.

WELBY.—Bertha Welby, after an interval of illness, has resumed her season, and will appear in One Woman's Life at Columbus, O., on Saturday night.

LITTA.—Mlle. Marie Litte gave a reception to the members of her company and the people of the press at her home in Bloomington, Ill., last Friday.

WYNHAM.—When Young Mrs. Winthrop is produced in London next Summer, Miss Wyndham (whose mother is the author's sister) will make her debut as the blind girl.

COGHAN.—Rose Coghlan was to have signed the contract with Mr. French yesterday afternoon by which she is secured for the California trip of the Wallack company.

MORSE.—Salmi Morse had a surprise party at his home one night last week. Mr. and Mrs. A. Picton, Mr. and Mrs. Harley Merry and H. J. Eaves were among the visitors.

DICKSON.—J. B. Dickson, of the firm of Brooks and Dickson, went to Baltimore on Sunday to attend the opening in that city of The Romany Rye. He will return in a day or two.

LUNDY.—J. D. Lundy, stage carpenter of the Park Theatre in Boston, reached the city yesterday. He will supervise the construction of the stage of the new Metropolitan Opera House.

DAVENPORT.—Among the many others who wanted to get Wallack's old theatre for next season was Fanny Davenport. She wished to produce Fedora there, as well as other foreign successes.

CONWAY.—Marian Conway has been engaged by Colonel McCaull to play Michaela in Heart and Hand. Miss Conway has just returned from Paris, where she studied the part under the supervision of the author.

FRENCH.—Henry French gets ten per cent. of the gross receipts of A Parisian Romance. His royalties from The Silver King will be nearly as large. Several people are after the provincial right to the last-named play.

RAMSAY.—Walden Ramsay's character sketch of the *Blasé* young swell in A Parisian Romance is a clever performance—almost as good in its way as the same gentleman's Percy Vere de Vere in The Lights o' London.

MENDUM.—Charles Mendum is making his first trip through the South as business manager of the Langtry tour, and is so well pleased with the country that he wants to invest all his spare cash in the soil of that favored section.

HERON.—On our first page this week is a portrait of Bijou Heron, who after to-day will be known as Mrs. Henry Miller. The young lady is charming on and off the stage. As an actress she inherits the superior talents of her famous mother.

CLARE.—Joseph Clare, Mr. Stetson's talented scenic artist, is at work on four sets for Monte Cristo. All the scenery will rival, in point of grandeur, that of The Corsican Brothers. Monte Cristo will be brought out at the close of the run of the latter drama.

SMALL.—Mr. Frank A. Small, after an extended and adventurous trip through Texas and the South, is again in New York, and a member of THE MIRROR repertorial staff. Mr. Small brought a charming wife back with him. He was married last week in Atlanta.

DON.—Laura Don writes from Nice that her health is greatly improved. She is enjoying the winter gaieties of the place, and has taken part in several social events. Miss Don will return to this country next Summer, accompanied by Henri Louise Bascom, who is with her.

O'NEILL.—James O'Neill gives up his starting tour after this week, and will begin rehearsals of Monte Cristo at Booth's on Monday. Mr. O'Neill made it a part of his contract with Mr. Stetson that his company had to be taken care of before he would engage to play.

CHARITY.—We noticed several professionals at the Charity Ball, Thursday night—among others, John T. Raymond and wife, Lester Wallack, Bolossy Kiralfy, Theodore Moss, Blanche Roosevelt, George Paxton and J. H. Ryle.

FESTIVAL.—L. E. Spencer, manager of the Galveston Opera House, has an idea of securing McCullough and Barrett and their companies to play Othello and Iago and Brutus and Cassius respectively, during Mardi Gras week in 1884.

SHRIVER.—The dramatic editor of the *Baltimore American*, John S. Shriver, was in town Saturday, bent on pleasure and business combined. He returned home Sunday evening. Mr. Shriver is an able critic and a discriminating compiler of theatrical news. His column in the Sunday *American* is always interesting.

NOSE.—At the Elks' Ball, among the guests was Mora's assistant, a young man well-known among professionals. He ordered wine in a box, not knowing it was against the rules. Arthur Moreland saw him drinking and requested him to stop. The young man protested and Moreland hit him a hard blow on the nose.

PRECAUTIONS.—Mr. Moss, fearing an unfriendly demonstration against Osmond Tearle, applied to Captain Williams for police protection Saturday night. There were forty-nine police officers in citizen clothes and ten private detectives distributed in various parts of the theatre. These precautions, fortunately, were not needed.

SOROSIS.—The ladies of Sorosis held their annual reception at Delmonico's Tuesday evening. This is the only entertainment during the year to which Man is admitted. We noticed a few professionals present, including Mr. and Mrs. Harry Edwards, Sarah Cowell, Marion Booth, Ella Dietz and Belle Cole.

PITT.—Harry Pitt's opening bill at the San Francisco Opera House will be Caste. The people thus far engaged are Harry Lee, William Davidge, Sr., John A. Howell, Fanny Addison, Selina Dolaro and Emily Jordan Chamberlin. Mr. Pitt, having travelled in Robertson's company, will produce the first comedy with the author's ideas in view. The date of opening has not yet been decided upon.

STOKES.—Edward S. Stokes made an offer to Mr. William Joy, one of the trustees of the property, to build a theatre on the site of the recently burned Park. Mr. Morton, Minister to Paris, the other trustee, objected to a theatre being built on the ground, and Mr. Stokes renewed his offer for the ground, but not to build a theatre on it. This offer is now being considered by Minister Morton, and will probably be accepted.

Fanny Davenport and Fedora.

Edwin Price unexpectedly arrived from Europe yesterday morning on the *Alaska*. He repaired to the Sturtevant House and then called at THE MIRROR office. He had been on shore but a couple of hours and had scarcely parted from his sea-legs. Mr. Price looked handsomer and jollier than ever. His sojourn

abroad since last July had evidently agreed with him.

"What has brought you back?" asked a MIRROR representative.

"I've come to arrange Miss Davenport's New York opening and lay out her tour for next season. I left her in Florence, whence I've journeyed direct. I could have transacted all the business by cable, but that is as expensive and less satisfactory than coming over and attending to matters thoroughly myself."

"There is a good deal of interest in your purchase of Fedora. Henry French claims to have secured it."

"Yes; my wife has bought the right to the play for the United States and Canada. She began negotiating for it two months ago. She wrote a letter to Sardou asking him if he would write her a piece. He replied saying that he was willing to, but thought there was no necessity of composing an original play when he had Fedora on hand and ready to dispose of. Thereupon we went to Paris and had an audience with Sardou, whom we found a most agreeable man. We saw a rehearsal of the play before it was produced at the Vaudeville. We were delighted with it. Then an English translation, made under Sardou's direction by one of his clever assistants, was read to her. She decided at once to buy the drama. The author made inquiries of Bernhardt as to my wife's abilities, and Dofa Sol put the final spoke in the wheel by telling him that he could confidently entrust the English creation of the rôle in her hands as she did not know another American actress who could do it justice. The money was paid down for Fedora there and then, and American and French contracts were signed. By the terms of the latter we can hold the author responsible for any violation of contract. It amounts in substance to the protection that would be afforded were there an international copyright. We were informed of this through the Paris branch of the New York lawyers, Couder Brothers, and took advantage of it. Meanwhile the play was copyrighted here. Our right to do Fedora here is absolute and is not limited to any number of years." Mr. Price here showed the reporter his contracts with Sardou.

"Do you anticipate litigation with Henry French?"

"The first I knew of his claim was what I read in Italy in a recent number of THE MIRROR. I do not, of course, recognize him at all in the matter. Fedora is a valuable property, and in case any interference is attempted or any invasion of my wife's rights, I shall defend it vigorously."

"It is a great success in Paris, we hear?"

"I should think so. I never saw such crowds in a theatre as were gathered at the Vaudeville every night. Ladies stood up in rows three deep. Forty francs was the ordinary price of a seat."

"You left Miss Davenport in Florence, you say?"

"She is there with her sister Blanche—Bianca Lablanche. The latter has got a magnificent opera troupe with chorus of one hundred and splendid principals. When her first engagement in Florence expired, the Government doubled the subsidy in order to have her remain longer. She goes next to Nice. My wife will accompany her. Sardou is to be in the city at the same time, so she will enjoy the advantage of getting the benefit of his advice and ideas."

"Will you return to Europe?"

"Oh, yes. I shall go back to get my wife, leaving here about the middle of April. She will come over with me next Summer."

"Have you arranged anything about her New York opening yet?"

"No, I've not been anywhere else except my hotel before coming here. There are some negotiations pending, however, which were made by letter before my arrival. However, you may expect to be apprised of a lot of particulars in a few days."

Mr. Price said he found THE MIRROR very widely circulated in London and Paris, and in a corresponding degree in the lesser cities he visited while on the other side.

Letters to the Editor.

KATHERINE ROGERS' MANAGER.

NEW YORK, Jan. 27, 1883.

Editor New York Mirror:

DEAR SIR:—I beg to state, in reply to Mr. Frank Williams' letter in your past issue, that Mr. Mulford's statement in regard to our trouble in Topeka is true in every particular. My season being closed, Mr. Williams is no longer my manager. Nor will I fill any dates made by him. Respectfully yours, KATHERINE ROGERS.

ADA GRAY.

DUBUQUE, Ia., Jan. 20, 1883.

Editor New York Mirror:

DEAR SIR:—I perceive by your paper of this date that a report has obtained circulation that the Ada Gray combination had disbanded. Allow me to inform you that such is far from being the case, as our season, upon the whole, has been considerably better even than in every other season. Although our business has, to an extent, been somewhat lessened through the severe weather, still we are doing by far the best business of any combination in the West. With many thanks for your contradiction, I am, dear sir, yours truly, CHARLES A. WATKINS, Manager of the Fifth Avenue Combination. Supporting Ada Gray.

MISS CLANCEY'S HEALTH.

NORDBROPE, Ventura County, Cal.

Jan. 17, 1883.

Editor New York Mirror:

DEAR SIR:—May I request you to contradict the report, finding place in the Eastern papers to the effect that I am dying of consumption. "Cause: Eleanor Vaughn in Daisy Crockett." I enclose copy of article which I have read in the New York Sun, one of the San Francisco papers, and the Cincinnati Enquirer. The fact that some of my friends are scattered over the country, and hear of me only through the papers, and are pained to hear of such an unexpected condition, makes me bold to ask your aid in stating otherwise. LAURA G. CLANCEY.

The Usher.



Head him who can? The ladies call him sweet.
—LOVE'S LABOR'S LOST.

The Elks made a big mistake in putting the price of their ball-tickets at \$2. In the fear that a \$2 crowd would be present, nearly all the representative people of the profession who were in town remained away. It is doubtful if there were enough guests present to pay the Academy rent and other expenses. There were a good many roughs in the building, and the behavior of several women whom the committee could not prevent from coming in was more suggestive of the Cercle de l'Harmonie than a respectable ball. In the wee sma' hours two or three of these persons exhibited their agility in kicking hats held at a distance above men's heads, and their conduct in the wine-room was disgusting. Unless this element is rigorously excluded hereafter, the Elks' ball is fated. The only plan by which to keep it at a safe distance is to make the tickets \$5 apiece. The Elks is a splendid institution. It does more good than any benevolent order I know of. Their ball is for charitable purposes, and properly managed, it should appeal not only to the best class of professionals, but to New York society people as well. Cheapness ruined the affair Monday night. Let it be hoped that things will be carried out on a new and better basis next time.

On Tuesday morning I was considerably surprised to read this marriage notice in a morning newspaper:

McCOLLUM-BOWERS.—On Monday, January 20, at the residence of the Rev. Dr. Sill, 204 West 30th street, J. C. McCollum to Mrs. D. P. Bowers.

Nearly everybody in the profession supposed the actor and actress were married. This will be real news, not so much because they are now matrimonially connected as because it conclusively shows they were not wedded before. I suppose the false impression got abroad because Mr. McCollum travelled for a long time with Mrs. B. in the capacity of leading man. Well, good luck to 'em, anyway.

There is a singular coincidence connected with the fact that when by any chance an error of a figure slips into THE MIRROR'S Dates Ahead department, the same mistake crops up in all the other papers that have taken to publishing the routes of combinations since this journal inaugurated the custom three years ago. Identical errors of type, though they be occasional under these circumstances, have a singular significance, it strikes me.

I hear that the current attraction at the Madison Square will be shelved after Lent and Russian Honey-moon and Old Love-Letters substituted for the Summer season. The former piece, you remember, was recently acted at a matinee by amateurs in Mr. Mallory's theatre. Old Love-Letters is the property of Agnes Booth, having been given to her by Bronson Howard sometime ago.

There are many managers pestering Henry French for the provincial right to The Silver King. They see a gold-mine in it which can be worked with enormous profit through the country. They are quite right. The Silver King is the best melodrama that has been written since Tom Taylor made the Ticket-of-Leave Man, and it appeals with tremendous power to the popular heart. French doesn't seem to be in a hurry to dispose of it. He knows a good thing when he's got it, and doesn't intend to let go until he finds a purchaser who is ready to put down a pretty big pile of hard cash. Several offers that failed to meet his figures have been refused point-blank.

Crossing the Atlantic just now is not a pleasure by any means. Edwin Price, who got here yesterday on the swift Alaska, tells me that storms and gales were encountered continuously. For a man who spends most of his time at sea studying the ship's side, this made his voyage peculiarly dismal. Seasickness alone is bad enough. Heaven knows, without wet clothes thrown in.

Colonel McCaull needed no better aid than that gratuitously given by District Attorney Catlin of Brooklyn at the instance of Mrs. T. DeWitt Talmage. Indeed, so well-timed is

their interference with our burly manager's poster-portraits of Howson as John W. Wells, that there is ground to suspect collusion between the contending parties. A more ingenious scheme could not be devised by Frank Gardner himself. It seems to me, as Howson does not play Talmage, but the respectable family sorcerer, and as there is no law I ever heard of against an actor dressing up and painting his face to look like somebody else, that the authorities have no right to interfere. It advertises Talmage and spreads his fame. Then why should he object unless by so doing he makes the advertising business mutual? By putting up the bills in question Colonel McCaull has given Talmage's flock a busy week. At all hours of the day and night the Tabernacle brethren may be seen tearing the paper off the walls and bill-boards. Their conduct is shameful. They should have more respect for the counterfeited presentment of their beloved pyrotechnic pastor.

"License or No License."

Salmi Morse means to bring things to a crisis next week by producing The Passion at the Shrine, license or no license. Mr. Morse was interviewed yesterday by a reporter of THE MIRROR, to whom he said:

"Will I open my theatre next week? No, sir; but The Passion will be presented at my church during the latter part of next week. I propose to bring it out in a style which has never been equaled in the world. The effects are the grandest that human eyes have ever gazed upon, and all the properties are exact reproductions of those originally used at the time of the action of the Passion."

"Do you not fear interruption by the authorities?" inquired the reporter.

"Why should they interfere with me? I tendered my money for the license and they refused it. What more can they ask? The money is ready at any time. I have all the money I need. When my church is completed it will have no debt upon it; what other church can say as much? I do not fear interruption, for when The Passion has once been seen those who have opposed it will feel sorry that they have done so. Only that it was necessary to put up an extra wall I should have presented The Passion before. My people are devoted to me and there is no demoralization. The people engaged are not members of a theatrical company, but are my choir. In fact I have no theatre."

Madison Square Memos.

After the run of Esmeralda in San Francisco, Leslie Allen and his daughter Viola will form the nucleus of a company, the people for which will leave New York next week, and will make a tour through Oregon and the Northwest, playing their original parts.

Young Mrs. Winthrop will run in San Francisco for two weeks after the three weeks of Esmeralda, and then the two plays will alternate for one week.

Elsie Dean, Fred Marsden's new play, will not be produced in 'Frisco or anywhere else until after its New York presentation, which will not be until next Winter.

One of three comedies now in hand will follow Young Mrs. Winthrop and will run through the Summer until Elsie Dean is put on.

Agnes Booth will play Constance and Ada Dwyer Mrs. Dick at the Madison Square Monday night, and Mr. Arden will take Mr. Miller's place at the same time. Tickets have been issued to the press.

Bijou Heron and Henry Miller are to be married to-day, and will at once leave for Savannah, Ga., where they join the original Hazel Kirke company. Miss Heron will play Hazel and Mr. Miller Lord Travers.

David Belasco will return from San Francisco in three weeks, and at once begin rehearsing the company in the comedy to be presented during the Summer.

Carrie Turner leaves for San Francisco on Saturday to play her original part in Young Mrs. Winthrop. Mr. and Mrs. Thomas Whiffen of the original cast will be in 'Frisco production.

Hazel Kirke will be withdrawn from the road during the Summer, and only the original company will play it next season.

C. W. Coudock, the veteran Dunstan Kirke, is to visit his old home in England during the coming Summer. This is the first time he has been over the water in twenty-three years.

Gus Frohman, while on his recent trip to England, completed arrangements with Messrs. Hare and Kendal to present Esmeralda at the St. James' Theatre, in London, after the run of Impulse, the play now on. Mr. and Mrs. Kendal, Linda Dietz and Robert Hare will play the principal parts. Although a Rogers may be sent for from this side, still it is found that English actors please English audiences best, and the whole cast may be made up by Mr. Hare.

The Frohmans have a new scheme and a big one for Europe, but will not divulge it yet. They, however, have a representative at the Grand Hotel in Paris, and will have something to say ere long.

Bronson Howard has closed with one of the theatres in London to produce Young Mrs. Winthrop and Alice Dunning Lingard will go over to play Constance.

Charles Frohman leaves for a trip to Europe in June.

The season thus far with Madison Square attractions has averaged from 15 to 20 per cent. better than last season, and they still have ten companies playing, two of which were only organized for ten weeks each, but are still playing.

The holiday Professor company was drawn in last Saturday.

There are now four Esmeralda companies on the road, three Hazel Kirkes, one Professor, one Mrs. Winthrop and the home company.

Nine companies have been already booked through the season for next year.

Joe Wheelock has been engaged and will play in one of the travelling companies.

With all the accidents by storm and fire no person in the employ of the Madison Square Theatre has been injured thus far.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

After Fugitive Iolanthes.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Jan. 31.—Alfred Cellier and H. C. Husted have arrived here from New York. It was thought their intention was to enjoin the Abbott company from presenting Iolanthe. The opera was produced on Monday night, and there was no interference. It will be sung again on Thursday night, when trouble is expected. Cellier and Husted went to Wheeling and viewed the performance of the same opera by the Ford company. The former says that Ford doesn't infringe Carte's rights, as he doesn't use the original orchestration.

Ben Maginley, before leaving here, received from David Lowery, a well-known journalist of this city, the manuscript of a new play. He will produce it at an early date, if he can get financial backing.

Our people did not go wild over Iolanthe. Salisbury's Troubadours have made an immense hit in Greenroom Fun at Library Hall.

Camille Faints in Dead Earnest.

[BY TELEGRAPH TO THE MIRROR.]

TORONTO, Jan. 31.—Mlle. Eugenie Legrand opened in Camille at the Royal Opera House on Monday night. The star fainted from over-exertion at the close of the second act. A physician pronounced her case to be congestion of the lungs. Her dates have been cancelled. The Wilbur Opera company has met with such success at the Grand that the engagement has been extended the full week, cancelling Buffalo.

Echoes from Ohio.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Jan. 31.—There was a fair audience at the Euclid on Monday night, when Chispa was produced. The audience went enthusiastic over Miss Elmore and her piece. On the same night a good house greeted the Ravel Humpty Dumpty and Parlor Circus at the Academy.

At The State Capital.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Jan. 31.—Haverly's Mastodons had a large house at the Leland last night. They remain two nights. The sales for Margaret Mather's three nights and Saturday matinee are large.

A Very Brief Season.

[BY TELEGRAPH TO THE MIRROR.]

YOUNGSTOWN, O., Jan. 31.—E. A. Locke's Mates company disbanded here on Saturday. Mr. Locke's play of Mates was given its first hearing in Toronto on the 18th, and had therefore been on the road just nine days.

A Tempting Offer to Georgie.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Jan. 31.—Al Hayman offers Georgia Cayvan \$20,000 for a forty weeks' starring tour in Australia.

Esmeralda, at Baldwin's, and Pop, at the Bush, open the second week to undiminished business. Emerson's New Minstrels are a big hit. Business at California fair.

Ainsley Scott, the well-known minstrel interlocutor, has been arrested for bigamy. In an effort to escape he fired two pistol-shots; but they did no damage.

In Re Increased Prices.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Jan. 31.—Salvini opened to a large house on Monday evening. Prices have been advanced fifty per cent., or a trifle more, on Salvini nights during this engagement. The local managers say that the advance is made by the Salvini management. I think it a mistake by whomsoever made. People do not like to have prices bobbing up and down from night to night, and many think that they are not fairly treated. They say: "We have been regular patrons of the house, buying seats for good, bad and indifferent attractions, at profitable prices; and now that an actor whom it is considered a treat to see has come, we are asked to pay an extra tax. It is an imposition." I put this in THE MIRROR so that our managers need not quote from Burns: "O, wad some power the giftie gie us to see ourselves as ithers see us;" but look in THE MIRROR.

The Wyndham Comedy company opened to a very good house on Monday; but not near so large as might have been had not the management adopted the foolish tactics of keeping the prices at the notch in which they were put during the engagement of the Ideals. I anticipate only a fair week's business, though at regular prices the house might have been packed at each performance.

Harry Miner's company packed the comique "chuck-full" on Monday night, and will probably do so all week.

McDonald, of the Boston Ideal Opera Company, was made an Elk on Sunday night. There are two full-fledged Elks in that organization. Morsell has been presented with his horns (antlers).

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Jan. 31.—Mme. Janauschek was welcomed Monday evening at Haverly's Theatre by quite a large audience. Marie Stuart was the play offered. The rôle of Stuart is not one of the best in the repertoire of the German tragedienne, but her impersonation is

marked by much that is fine. Emmie Wilmot, who has succeeded Ida Jeffreys, appeared as Queen Elizabeth—a part too difficult for her to enact. Janauschek was the recipient of a handsome floral piece. Zillah, the feature of the week, will not be given until Thursday evening.

A large audience greeted Ada Dwyer at the Arch. Miss Dwyer enacted Lady Gay with spirit, and as Dazzle Barton Hill was clever. Sidney Drew, who impersonated Dolly Spanker, acquitted himself well. The Vokes Family put in an appearance at the Opera House, and drew a good house. At the Walnut Den Thompson played Uncle Josh to a big audience. Joshua Whitcomb still entertains.

Perichole is doing well at the Lyceum, and Jeannie Winston is a big favorite here.

Nothing new at any of the theatres. Good business everywhere.

Gorman Loses His Trump.

[BY TELEGRAPH TO THE MIRROR.]

NORFOLK, Va., Jan. 31.—Signor Tagliapietra left Gorman's Church Choir Opera company here on Sunday. He claims that his salary is behind \$300. The Signor was under the weather while here, but left for New Rochelle, N. Y., Monday night, accompanied by Lizzie Remsen and Hattie King, who also claim arrears. Paul Bown has taken Tagliapietra's place. The company is in Baltimore this week.

Hazel Kirke was played on Monday night at the Academy to a packed house.

The Far West.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Jan. 31.—Haverly's Merry War company opened at the Tabor Monday night to a thousand-dollar house. The receipts of the Minnie Palmer engagement approximated \$5,000.

The Crescent City.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Jan. 31.—Rhea's *entrée* at the Grand Opera House on Sunday was the largest opening night of the season. The advance sale for the week is \$300 ahead of any engagement of the season.

The Langtry opened at the St. Charles to about \$1,600. Barrett opened at the Academy on the same night to a large house. His new play is a decided success.

M. B. Curtis has been created, by order of his Majesty Rex, King of the Carnival, Samuel, Duke of Posen, with ducal insignia.

Manager Bidwell has leased the Grand Opera House for five years.

Gunter's Luck.

Coming out of the Fifth Avenue Hotel on Monday morning, a reporter of THE MIRROR met Archie Gunter, and greeted that nervous compound of humanity with: "Thought you were in Boston. Didn't you have the 'courage' to stick it out another week?"

"Never was treated better all around than I was in Boston. Abbey and Schoeffel put my play on the stage in a style equal to any production ever made in America. The company is doing full justice to my play and the press are giving me elegant notices, while the public appreciate the work to that extent that the houses jumped up on an average of a hundred dollars a night, until we are now playing to the capacity of the theatre at each performance."

"Will you take the play on the road?"

"Perhaps. I am now negotiating for a New York opening for it, and after that it will be much better for the road. You see, I cannot play it in small towns, because it is too heavy, and as the time is all taken up in the cities for this season, I cannot expect to do very much with it before next Winter."

"Will you keep the present company?"

"It is an excellent one, and if we play in New York this season the company now doing the piece will continue. As to next season, that is to be decided in the future."

"Your success is satisfactory?"

"More than that—it is gratifying."

"Anything else new?"

"Yes, it has been arranged to produce 'A Dime Novel' at the Bijou during the first week in March. I am on my way now to see about the cost for it, and it will go into immediate rehearsal and be produced in fine style, and with John Howson in the leading rôle."

"How is Bishop and 'Strictly Business'?"

"Doing a splendid business and making money."

Mr. Hickey's Improvements.

A frequenter of the old Alcazar would certainly have failed to recognize the place had he stood in the centre of the parquet with a MIRROR reporter yesterday, so thorough have been the changes introduced by Manager Hickey in his effort to make a handsome theatre out of the building. The former dreary, barn-like aspect is gone, and in its place is a rich and elegant auditorium.

The ground floor has been raised and inclined toward the stage, giving every person in the parquet an opportunity to see the stage. The seats are of iron, painted in blue and gold, and upholstered in crimson. The balcony, once as angular as an old maid, now recedes in a graceful horse-shoe curve, while the floor has been given a pitch of over eight feet. A new gallery has been added on the Broadway side, thus furnishing additional accommodations for the public. But the great change effected is best seen when the spectator faces the stage. Here everything has been radically altered.

Three tiers of private boxes on either side completely obliterate the former unpleasant-looking corners, while the stage itself has been brought forward twelve feet, giving an opportunity for stage effects which were formerly impossible. Over the stage and springing from the private boxes is a handsome proscenium, on which, in three large panels, painted in Queen Anne style on gold background, are scenes from Merry Wives of Windsor, Midsummer Night's Dream and Macbeth. The border is elegant in its rich and harmonious coloring. The side walls have been painted a delicate blue, with gold designs. The front of the balcony is of the same wood as the remainder of the building.

The changes are surprising when the shortness of the time consumed is considered. A

few weeks ago the reporter stood in the auditorium, and Mr. Hickey explained his plan and said he would have the house ready before Feb. 12.

"With a reservation," added the reporter.

"No; without any reserve," said Mr. Hickey whose first salutation yesterday was:

"Didn't I tell you I would be ready in time? Well, you can see for yourself."

The new house will open on Feb. 12, with J. K. Emmet in Frits in Ireland. So great is the public desire to view the new theatre that scores of applications have already been made for seats for the first week, all of which Mr. Hickey has been compelled to postpone until the box-office is opened. With his theatre situated in close proximity to the various lines of cars, there is every reason to believe that the new venture will prove a "bonanza" to this young but successful manager.

Barney McAuley's Fist.

Alfred S. Phillips has been acting Sandy Mitchell in A Messenger from Jarvis Section with Barney McAuley this season. Last week the star did another piece, called The Jerseyman, at the Arch Street Theatre in Philadelphia. Mr. Phillips had the part of an Englishman in it. On Saturday night the actor says he was slightly inebriated. He is a consumptive, and is obliged to resort to stimulants in order to keep body and soul together. He had taken too much during the day, for Philadelphia contains many of his friends. However, he was not so far under the influence of liquor that he was unable to attend to his duties. Members of the company say he acted his part better than usual.

"Mr. McAuley," said Phillips to a MIRROR man, "discovered that I was somewhat intoxicated. He heard me talking suddenly in the wings—that is the only excuse he had for finding fault with me, as I played as well as usual. The piece proceeded to the end without Mr. McAuley's saying a word to me. When the final curtain fell he tore off his wig, threw down his coat, and without warning and in the presence of all the company, gave me a smashing blow in the face. It struck my mouth. Then he struck me once in the left and once in the right eye. I dropped in an almost insensible condition to the stage. McAuley then left me. I laid there for five minutes. I suppose he struck me because I had been drinking. I had not time to put up my hands or attempt in any manner to defend myself against the attack. McAuley, you know, is a six-footer, and has a giant frame."

"You referred a moment since to loud talking in the wings. What was the occasion of it?"

"I had an altercation with Gorman, the property man, with whom I was on bad terms. He played a subordinate part in the piece. We spoke loud, but I do not think we interfered with McAuley, who was on the stage at the time. I am not in a position to say positively, but I do not believe McAuley was under the influence of liquor Saturday evening."

"Do you propose taking legal advice in the matter?"

"I have already consulted Mr. Charles Brooks, who says I have a strong case. I shall bring a charge of assault with intent to kill against McAuley and begin a suit for damages as well."

"Had you had any difficulty with him before?"

"We got along well enough. Once he told me to leave because I objected to playing a line of business for which I was not engaged. He afterward asked my pardon and reinstated me. He has had trouble with several members of his company. He is a choleric man, but when not under the influence of his hot temper, he is affable and agreeable and we get along well enough. While I was lying on the stage after he knocked me down, he said, 'I'll kill you.' I believe he would have carried the threat into execution had not members of the company held him off. I imagine the real cause of the trouble was Mr. Fletcher, the manager, who did not like me, and who, I believe, bore tales to Mr. McAuley."

"Have you received your discharge?"

"Not a formal one. On Monday night, by advice of Mr. Brooks, I reported for duty at the Windsor Theatre; but another member of the company had been given my part. Tuesday I applied for my salary."

"Phillips is a slender man, who does not weigh more than 130 pounds. He is delicate-looking, and the attenuation of his face and figure depicts the presence of consumption. McAuley's heavy fist made a bruise as large as a silver dollar under Phillips' eye, and it is discolored. The blow struck must have been a powerful one."

On Tuesday night a MIRROR reporter called at the Windsor Theatre a quarter of an hour before the performance began, and sent his card to Mr. McAuley. The latter returned the message that he was in his dressing-room making up for his part and could not be seen. The reporter was willing to wait for an opportunity of speaking to the star; but, on making his mission known, was told that Mr. McAuley would say nothing on the subject.

Barney McAuley was visited in his dressing-room at the Windsor Theatre yesterday afternoon, and stated that he did not whip Mr. Phillips, although he would have liked to have done so. He says that Phillips was intoxicated, insulting, and abusive to every person on the stage and to the ladies in particular, and that was his reason for threatening him. He says that Phillips lay on the stage and cried out for mercy before he was attacked or any one had a chance to attack him. That he (McAuley) was only protecting the ladies of the company, and although he says some very harsh things of Phillips, he wishes THE MIRROR to state that he believes the latter to be non compos mentis.

Mr. McAuley's statements were corroborated by Mr. Fletcher, the manager of the company, as well as several others who were present. The black eye which adorns Mr. Phillips he claims was received some time after the contest at the theatre, and from some outside party.

Taken From Life.

A reporter met Sam Colville, yesterday, and asked him about the closing of his Taken from Life company. Mr. Colville stated that he closed on Saturday night because he did not have immediate dates arranged, and the action of the Courts prevented his making any more; but that he would shortly resume and continue his tour, filling all dates made before the Court ordered him to stop. He says he is pushing the matter and seeking an early trial and speedy termination of the trouble, and hopes to be able to pursue his course as originally planned.

Mr. Colville has high hopes of a successful ending of the litigation, and says that it cannot come too soon.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

29th, 30th and 31st. Frank Mayo, in Dava Crockett and streets of New York, 1st and 2d; Dava Crockett, in *One Woman's Life*, 3d. Mapleson's Opera Co., 1st to 3d. Treasures, 9th. Perley, in *One Woman's Life*, 1st and 2d. Grand Opera House (George E. Stoneburner, manager): Ford's Comic Opera Co. is undoubtedly the best organization of the kind on the road. They carry costumes for fourteen different companies, and can produce any one of them at any time. The leading parts are Marie Bockel, Blanche Chapman, Genevieve Reynolds, Louise Elising, and Mewar. Charles H. Drew, Charles F. Lane, Philip C. Phillips, Charles W. Dunne, and George W. Denham. They gave *Iolanthe*, Monday night, to crowded and well-pleased house. Thursday, Friday and Saturday they did *The Sorcerer*, *Black Cloaks* and *Merry War* in good style, to fair business. Saturday matinee *Iolanthe* was given to crowded house. The *Black Cloaks* made the best impression of any of the operas given. Evans, Bryant and Hoey's *Meteors* played to light business. The Jollies are booked for 3d and 3d; but it is thought they will not come to time.

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Philadelphia Church Choir Opera Co., in *Iolanthe*, Jan. 25, to good house; to light house, 26th. Performance very good. Admiral Dot and 3d, to fair business, 25th, 26th, 27th. The Boston Ideal Opera Co., 3d. Grand Opera House (George M. Miller, manager): Pat Rooney and specialty co., 27th. The best specialty co. here this season. Rafael Joseffy, pianist, 2d. Every seat in house sold.

Wright's Opera House (McFarland, manager): Ensign Comedy Co. in *Rooms for Rent*, Jan. 25; poor house owing to extremely cold weather.

ALTONA. Opera House (Marriott and Krieger, managers): Anne Pixley in *Miss Jan*, 22, played to an immense and very appreciative audience. The verdict of those who witnessed the performance is that it was the best of the kind ever given in this city, and Miss Pixley will always have a good house when she visits us.

LOCKHAVEN. Opera House (A. N. Farverworth, proprietor): Howarth's *Hibernia* Jan. 22; Pat Rooney's comb. 23d; good business.

WILLIAMSPORT. Academy of Music (William G. Elliott, proprietor): Gus Williams in *One of the Finest*, Jan. 22, to a very large and very enthusiastic audience; the co. is good throughout, and were greatly enjoyed. Pat Rooney's Star Co., 24th, to a good-sized and very appreciative audience.

Item: William Blaisdell, son of W. B. Blaisdell, manager of Pat Rooney's co., left Philadelphia, Jan. 20 to join Emerson's Minstrels at the Standard Theatre, San Francisco.

ERIE. Park Opera House (William I. Sell, manager): E. A. Locke and his mates co., appeared Jan. 25, in a piece by that title, to fair house. The least said is soonest mended. The co. did not arrive until 9 p. m., owing to late train. Madison Square Professor Co., 2d; Wilbur Opera Co., 3d; World Co., No. 1, 5th.

PITTSBURGH. Music Hall (W. D. Evans, manager): Gus Williams and co., Jan. 25, in John Misher, *One of the Finest*. Co. very good. House was crowded; standing-room only. Several hundred turned away. Ed Smith Russell in *Edgewood Folks*, 27th; good house.

WILKESBARRE. Music Hall (M. H. Burgunder, manager): Jan. 10, Kate Claxton in *The Two Orphans*, to very large house. Gus Williams gave John Misher, *One of the Finest*, to an excellent house, 23d. Coming: 27th, Oliver Doud Byron; 28th, Summer Boarders; 15th, The Professor; 26th, Ford's Opera Co.; 27th, C. H. Bishop; 28th, Marion Elmore.

POTTSVILLE. Academy of Music (Milton Boone, manager): Jan. 25, Vokes Family in *Cousin Joe* and *Belle of the Kitchen*, to a very good house, giving one of the most pleasing performances of the season. Maffitt and Barthelme's *Devil's Auction*, 1st.

MAHANOA CITY. Opera House (C. Metz, proprietor): Callender's Minstrels, booked for Jan. 26, cancelled. Booked: Esmeralda, by Madison Square Co., 14th; Alice Coleman and co., under auspices of Garfield Commandery No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Item: Miss Coleman is an old-time favorite here, and will be enthusiastically received.

LANCASTER. Fulton Opera House (H. Yecker, proprietor): Rice's Opera Co. in *Iolanthe*, to a good house, Jan. 25. Pat Rooney to excellent business, 23th. Vokes Family, 26th, to only fair business. Janschauck to rather slim house, 27th; the weather miserable.

Item: This city of 20,000 inhabitants is a liberal patron of good entertainment if well managed. Having only one opera house there is no division of play-attenders. Three or four good troupes per week can count on very good business. Though once in a while overdone, the management rarely fails to place a limit on the number of attractions booked, so as to give good results to all.

HARRISBURG. Opera House (H. J. Steel, manager): Annie Pixley, Jan. 24, to good business. Janschauck, 25th, to large and highly appreciative audience. Rice Opera Co., 26th, to poor business. Vokes Family, 27th, to fair house. Booked: Bartley Campbell's *White Slave* co., 1st; Ford's Comic Opera Co., 2d; Gorham's Opera Co., 3d.

SOUTH CAROLINA. CHARLOTTE. Owens' Academy of Music (J. M. Barron, manager): Katie Putnam Jan. 25, to a good house, 26th, to good business. Miss Putnam is a sprightly light actress and never fails to please; but this time she had very poor success. Gus Williams, booked for 26th and 27th, failed to come to time.

MEMPHIS. Leubies Theatre (Joseph Brooks, manager): Our people are satisfied; Mrs. Langtry has come and gone. A good, though not crowded, house was present on Monday night, Jan. 22, when the lady appeared as Hester Grazebrook, in *An Unequal Match*. She was cordially received, and though she did not make a very favorable impression in the first act, where she does not have much to do, the audience applauded in last act when she appears in a fine toilet, and in which she shows to great advantage. On Tuesday night she appeared in the *Honeymoon*, and made a good impression, especially in this act, in which she plays a fine part as an actress, and our citizens were not disappointed, as the support received they did not expect to see one; but from reports was very bad, in fact could scarcely be understood. In this respect, the lady of the house with Mrs. Langtry, as she spoke very distinctly and was heard and understood in all parts of the house. The receipts were about \$2,500 for the two performances. The Rents-Sanley Novelty Co. appeared to crowded houses, 24th, 25th and 26th, to good business. The Geistering Opera Co. was to have appeared, 26th, 27th; but as no agent put in an appearance in time they were given up, and to-day I learn that Mrs. Geistering is very ill in Little Rock, Ark., and the lady of the house has cancelled some dates, though they were never heard from by Frank Gray, manager of Leubies, consequently the theatre is closed last two nights of week, and will not reopen until 30th.

Item: Phil Simmons and Smiley Walker are in town this week, to play at the theatre. They are in a new play, *Travelling*, and are very well received. Check—Lawrence Barrett, was too ill to appear in Little Rock, Wednesday, and passed through here on his way to New Orleans, where he will meet his company. Mrs. Langtry and her party have cancelled some dates, though they were never heard from by Frank Gray, manager of Leubies, consequently the theatre is closed last two nights of week, and will not reopen until 30th.

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HALF-A-CENTURY.

CHAPTER IV.

NEWS REPORTS—PREMATURE THEATRICAL JOURNALS—THE BOWERY "HUT"—THE AMERICAN NEWS COMPANY—A TORNADO OF PUBLICATION—PRE-OCUPANTS OF THEIR PRESENT SITE—I AM VISITED BY TWO COLORED TRAGEDIAN—NOVEL RECITAL—AN OLD PRINTER THE "MASTER SPIRIT OF THE AGE"—CHARLES BASS—BLACK STILLWELL.

I doubt very much whether, fifty years ago, a single news-vender or news depot could be found within the limits of New York City. The headquarters for news at that day were for the female population—the pump planted in the centre of an open space of four incoming streets. Thither did the Marys, the Sarahs, and the Elizabeths of that simple epoch gather (known familiarly as Molly, Sally and Betsy—for Mamies, Sadies and Lizzies were not yet introduced), to confer on the household and family matters of the neighborhood.

The men folks had for their habit the barber's shop—snug, cosy and comfortable—with the customers gossiping like good friends, on business, government, the war, and what not. This phase was frequently extended by planting a youngster like myself—my father's company to the shop—upon the table, after certain proclamations of my smartness, to declaim: "You'd scarce expect one of my age," etc.

"Not a drum was heard nor a funeral note, As his corse to the rampart we hurried."

my honorary fee for which was a silver sixpence handed over to me by some promoter of youthful oratory.

The daily newspapers were served to customers from house to house by salaried carriers, not boys, but full-grown men, well-dressed, substantial citizens, who were respected in their vocation. The collector from the newspaper office presented his bill to subscribers once a year.

Search for a theatrical journal in this city fifty years ago and less would have met with no very brilliant success. The actor could not then procure in every thoroughfare a weekly periodical which would furnish him in good shape all the gossip of the profession and an account of their movements in every section of the country, such as THE MIRROR. There sprung up from time to time a small sheet, which would be denominated now-a-days a programme. These chiefly flourished on the line of Chatham street, above the Park, the slope at that place being apparently favorable to their growth, as vagrant birds of a certain species love to bask in the sun on a hillside. The plantation even extended something further north, and a sprout would show itself on the marshy flats of Centre street. One of these, I remember, a small four-page folio, bearing the name of *The Rambler*, edited by one Dennis (famously Den) Harrigan, a literary adventurer, known as the author of the melodrama, *The Orphan Girl of Venice*, which had a great run at the National Theatre on Chatham street.

There were occasional notices of the theatre at that day in the daily papers; the only journal that gave them careful consideration was the *Weekly Tribune*, published by Mr. Bartlett. The theatrical criticisms were furnished by Professor Howes, then well-known as a teacher of elocution. The talented artist, G.W. Howes, is his son. The Professor was painstaking, thoroughly honest, and abided by legitimate standards. The subjects for notice were of course much less varied than at present; but all the great actors of the last generation—Edmund Kean, Cooper, George Frederick Cooke, Macready, Miss Ellen Tree, Tyrone Power, Charles and Fanny Kemble and a host more of the magnates passed under the survey of Professor H. W. Legitimacy was at that time dominant in the drama.

One of the earliest and most curious enterprises in the news-dispensing line was a small structure on the Bowery, known as "The Hut." In size and shape it resembled a ship's cabin. For its purveyor it had Mr. John A. Adriance, who had emigrated from Philadelphia, where he had kept a stationer's stall in the Arcade, cutting through from one main street to another. Mr. Adriance, by enterprise and activity, had established even in his Bowery cabin a wholesale trade of his own, disposing each week of a single publication devoted to the registration of wine and liquors, twelve hundred copies—in that day considered a heavy order. Procuring these early he was able to supply his customers in the small towns near New York in advance. The theatrical feature of "The Hut" was a trap in the rear, dropping into the cellar, from which emerged, at stated intervals, by help of a short stairway, a black hen, which mounted the counter, looked around and then disappeared. The hen seemed to make her appearance on the summons of Mr. Adriance using some expression of unknown meaning. I am afraid this villatic fowl was a bird of evil omen, for one day Adriance made a pot-pie of the hen, and transferred his business to the Astor House, where his flourishing Jonah's gourd was stricken in the night with an increase of rent, withered away, and Adriance was no more. His removal to a more showy depot than "The Hut" was ascribed to the stimulating qualities of the pot-pie (an unusual diet for Adriance), which fired his liver and roused his ambition and overturned his judgment.

At a later day and after a violent fermentation of the elements, there emerged the American News Company, which proved to be the very Leviathan of the troubled waters. The huge ship, to breast the great ocean of news which spread far and wide, required to be numerous and skillfully officered and manned; and so it happened that all this time a ship's allotment had been disciplining for the very service now required. Toward the equipment of this monarch of the "newsy" main, were contributed, on the strictest modern principles, selection and survival of the fittest, recently from the training schools of George Dexter and Brother, Farrelly and Johnson, Hamilton and Johnson, Ross and Tousey, Stephen Farrelly and others who had been reared in Ann street and its vicinage in the handling of newspapers, and had faithfully served their time before the mast and going aloft to make more sail, by climbing the crooked stairways of their Ann street bulk with piles of damp sheets on their backs, as I have myself seen many a time.

Out of this stirring experience emerged one of the most perfect business organizations in

the world. The catholicity of the age—its all-in-all universality—is no where better represented than in this great establishment. It sits, like Mother Ceres, in the midst of its sheaves of books, newspapers and periodicals, harvested from the whole world, and it distributes what it garners with an equal and far-reaching hand. There is not a hamlet or by-way in the whole land overlooked; no obscure cross-road neglected. Its agents are omnipresent; prompt, sagacious, all seeing, the company's messengers are on hand the first and furthest to furnish all the freshest novelties of the press.

We sometimes fancy the sudden and unexpected injection into the premises of the American News Company of thousands and tens of thousands of "sample" copies of some sleep-compelling publication, which sends off the entire garrison of the company into a profound slumber. And what must they see displacing their Aladdin Palace?

Fifty years ago, where now stands the building of the company, a blank wall rises on the street, bearing on a tin sign the blazon, "The Manhattan Works." That is all; there is no window, door, nor loophole of exit or entrance. This was formerly the site for a supply of water for the city, provided by a charter procured by Aaron Burr, which never, as far as is known, furnished a gill of water for city use. The legal privilege was, on the contrary, devoted to Wall street, and used to establish the Manhattan Bank and fill its vaults with current coin.

The dead wall on Chambers street, an object of curiosity to passers-by for years, is pierced, and doors of exit and entrance are provided for Palm's Opera House, whose tenors and prima donnas flourish for a time (the thrill of a fine soprano was heard quivering in the distance, and an exclamation, obviously from a juvenile voice in the American News Company's, cried: "Heavenly! oh, how sweet!") and make way for—Who are these that gaze the sight of the honored President and other officers and employees of the American News Company and for a time take entire possession of the locale? This seems to be Burton's Theatre, and these are his company: Here is portly Dr. Ollapod, and gallant Clifford, and Pauline in the shine of her youth, and tropical Juliet, and the ballet all in their best, tripping across the stage, until they are ordered away by marshals, who take possession in the name of the United States, and open court at once. The grave judges mount the bench, suitors appear, judgment is rendered; when of a sudden a mighty rush is heard as of a whirlwind—a countless host wake from their slumbers and advance toward the Judge, and attest their fidelity to the American News Company by laying hands upon a gorgeous book of many tints. This is seized by President Tousey, who, looking closely at the volume, murmurs: "As I live, the Christmas number of the *American Bookeller*." No sooner is this uttered than the judges leave the bench; proctors, commissioners, attorneys, messengers, marshals, jury and all make for the doors—the sumptuous palace of the great news distributor looms in all its proper holdings and rightful uses. So may it be for evermore!

From fantasy thus employed I turn to a specimen of the fantastic, which may divert the reader in another way.

I was sitting one afternoon in my office reading a newspaper when a phenomenal entrance was made at the front door, a man advancing with his back toward me, followed by another man, face forward. The first, as he retrograded, bowed or salaamed respectfully to the other, who walked upright in a very stately manner. They were both Africans—I mean of that complexion. When No. 1 had come within hailing distance, he paused—as did No. 2, looking on at a distance—and faced me, saying: "Sir, I am the honored advance agent of this gentleman, Half Johnson—my name is Le Roy Smith. We are tragic artists, and propose to give a specimen of our new style, which we call the Patent Slide and Duplex Delivery." Thereupon Mr. Johnson advanced and took his station some three or four yards off, facing Mr. Le Roy. Their "specimen" then proceeded as follows, Hamlet's soliloquy being the subject-matter.

HAFF JOHNSON (gliding toward Smith): To be or not to be; that is the question. Whether 'tis nobler in the mind to suffer—

LE ROY SMITH (gliding on a parallel line, with Johnsons to the spot Johnson had left): The slings and arrows of outrageous fortune; Or to take arms against a sea of troubles;

HAFF JOHNSON (returning in the same manner): And by opposin' 'em? To die; to sleep; No more; and by a sleep to say we end—

LE ROY SMITH (returning in the same manner): De heartsache and de thousand natural shocks That flesh is heir to; 'tis a consummation—

And so on through to the close of the soliloquy, more and more rapid in movement, when they both advance, standing side by side, uplifting their four arms, exclaiming in one voice:

De fair Opheliver! Soft you dere now!

Performing toward me a profound double bow they retired in the same manner in which they had come.

There was another person of the same kidney—an old printer, who called on me periodically, who professed to have invented a printing press which would print at one impression a number of colors. This I had been wishing for several years, and I accordingly offered to help the assumed inventor with money to make a working model. In lieu of it I believe I was the first in New York to publish a newspaper with a many-colored vignette; but it cost too much to shift the forms to take on the different tint plates. After exhausting himself, the old printer, who had worked at the case by the side of Robert Bonner, and was in former days an amateur or half professional actor, fell upon the subject of theatricals and his early experiences. Among these he never failed to speak of a great engagement he had once played in Baltimore, and which had procured for him in a Baltimore daily a saponaceous puff as "first-class" in Lear, Hamlet and Othello. Having lied up to this point, he would slip out on the floor, extend his arms and deepening his voice, take his leave with these words (solemnly delivered): "Sir, I have been pronounced the Master Spirit of the Age." We now and then meet with a professional who is somewhat crankish, as are the volunteers. On one occasion Charles Bass, half-brother to William E. Burton, in playing the part of a bankrupt German merchant, at the old Park Theatre, in a play written by Mrs. F. F. Elliott, was called on to take his own life, which he proceeded to do. It was no doubt his intention, after inflicting the wound, with a large double jack-knife furnished for the purpose, to comply with the usage, and "letting all go," to fall flat upon his back upon the stage. Either the jack-knife proved not sharp

enough or Mr. Bass' courage failed; the result was that the half-dead merchant checked his fall midway and sat down, holding the knife in his hand and contemplating the audience with a stare of utter idiocy. After awhile he recovered, and folding himself out after the manner of the jack-knife, stretched himself at length on his back while the curtain was sent down.

Mr. Bass was in the habit of dropping in upon me on his visits to town, when returning from his Western trip. On his last visit he was brimful of a story to this effect: "While I was managing at Snorterville, on the Mississippi," said Mr. Bass, "Mr. Jinkinson, our star tragedian, rushed into the box-office and shaking a newspaper at me called out, 'Have you read that? You see its to-day's issue of the Snorterville *Trumpet*? Well, what of that? I queried. 'What of that; you see it says: "Jinkinson's Richard last night surpassed all his previous efforts; d'ye hear that? 'Anything more?' from me. 'Yes, sir; more and better. What does the Snorterville *Sunflower* say: "Mr. Jinkinson gave us, last night, a Richard which combined the flash of Edmund Kean, the classicity of John Kemble and the vigor of Forrest."

"Well, what of all that; what does it all mean?"

"What of all that?" retorted the tragedian, fiercely. "What does it all mean? I'll tell you what it means—it means an increase of two dollars a week to Jinkinson's salary." Whereupon Jinkinson shifted his hat to a very severe angle, regarding me with a most determined look. "Two dollars a week on the strength—blast your impudence. I wrote both of those puffs on this desk last night before you had opened your mouth in Richard." Upon this historical announcement Jinkinson smashed his hat upon the crown, and left." As to Mr. Bass himself, I never saw him more; it is said that he married a girl, a mere child—and Bass was himself not under sixty—whom he had met walking on the shore of Lake Ontario, and that was the end of his career.

There was another African tragedian whose acquaintance I had; it was one Stillwell, who from his intense darkness was called Black Stillwell, a waiter at Savary's old-fashioned saloon in Fulton street, where I made an occasional meal. Black Stillwell's manner of waiting was after this sort: If I called, for instance, for a beef-steak, he would make his appearance promptly, and placing a steaming "cut" before me, lean down and whisper in my ear in a theatrical tone—

"If it were done, when 'tis done, then 'twere well it were done quickly. Dar."

On another occasion, in the middle of the day, he would advance to the table where I had taken a seat, and receive me with—

"Well fare you, gentleman; give me your hand: We must needs 'line together."

If my order was merely a plate of cold rice, he would place it on the table, muttering to himself—

"He receives comfort like cold porridge."

And when he approached at the close of the meal, to deposit the check, Black Stillwell cleared his mind with—

"The time approaches That will with due decision make us know What we shall say we have and what we owe."

Shakspar', sah—all from Shakspar'—you know, sah, I'm a Shaksparian scholar; neber quotes anybody but de immortal Shakspar'!"

CORNELIUS MATHEWS.

Mr. Barnes' Double.

Florence Western recently received a message at the office of Simmonds and Brown offering her an engagement as soubrette with "Byron's Fifth Avenue Company." It was sent from Boston, and signed Elliott Barnes. On inquiring of Mr. Simmonds, Miss Western was told that she was probably wanted for Barnes' new piece. On the strength of this she went to Boston, paying her own fare. What happened there can best be told in the lady's own words as repeated to a MIRROR reporter:

"When I got to Boston," said Miss Western, "I saw a man named Byron, who said he was the manager. I asked for Elliott Barnes, and Byron said he was the advance agent, and had gone on ahead. Subsequently I learned that he had told J. N. Drew and several people whom he had engaged in Boston that he was Barnes. They were induced to appear with him on this representation. The part in Ten Nights in a Bar-room that was given me to study was signed 'Elliott Barnes.' Our first stand was Brockton. The landlord of the hotel where we stopped had seen the real Mr. Barnes' warning in a recent number of THE MIRROR, and asked Byron for the company's board. The latter offered to pay it with his wife's silk dress. He said it was worth eighty dollars—the real value was about three dollars. We played one performance. The cast, as you see by this programme, contained, among other people who were not in the company, the names of George Davenport, C. W. Ayling, Clara Herbert, Jane Coombs, Miss Hodson and Edwin Marble. After the show the Brockton sheriff seized the baggage and arrested Byron. The company left the following night. Mr. Drew went home to Philadelphia, and I returned to New York. Byron said he got Mr. Drew's address from Simmonds and Brown; the latter said that of course he did nothing of the sort."

Byron says he has played through the British provinces. He is a well in dress and manner. He talks like an Englishman. I think he is a crank, for he did so many crazy things. I should think he is between thirty and forty years of age."

The genuine Elliott Barnes is considerably disturbed by the fictitious Barnes' manoeuvres. Regretful that Miss Western should have suffered on the strength of the use of his name, he says he will give her a position in his comedy company.

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See local, page 16, Midsummer Number, 1882.

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THE PARK THEATRE.

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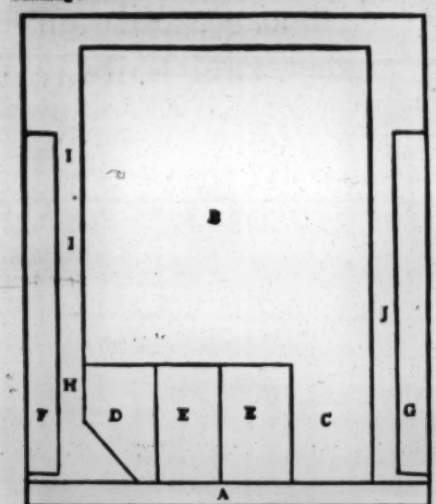
It is now an assured fact that Cleveland is to have a new Opera House, and that a first-class one. Moreover, the project has assumed such tangible shape that we are able to say with all due confidence that this very year shall witness the realization of the long cherished scheme. As has been announced, the property to be thus improved is that at the northwest corner of the Public Square, extending from the Stone Church to what is known as Court Place.

To show how far matters have advanced, and how near the new theatre is to being a reality, it is only necessary to state that the last paper was signed yesterday. Early in March the work of tearing down the structures which now cumber the ground will be begun. The work of demolition will consume about two weeks and then two weeks more will be necessary in order to dig out the basement. After the foundations have been laid the work will proceed as rapidly as it is possible for work to proceed in this fast age. There will be no contracts; but Mr. L. Moreau will superintend the work, and Messrs. H. Wick & Son will pay all bills and make all purchases; Mr. A. H. Koehler, our well-known citizen, being the architect.

Mr. Gus Harts, of this city, the well-known magician, has secured a ten-years lease of the new house, and under his management it will be a success. The popularity of Mr. Harts in this city will go a long way towards making his venture a grand artistic and financial success.

The building which is to grace the ground where now stand only disfigurements of the city will be an imposing one. Its front will be of the Corinthian order, or eighty-five feet in height, and, as has already been intimated, eighty feet in width. In material it will be pressed brick with stone facings. The South-west corner, near the Court House, will be clipped off after the manner of the new Perkins Block at the corner of Seneca and St. Clair streets, and the top will be surmounted by a handsome tower.

The grand entrance will be from the Public Square through a corridor fifty feet long and about twenty feet wide—probably at the side of the building nearest to the church. As the theatre proper will thus be back fifty feet from the front wall, this will leave three good-sized stores on the ground floor, besides the entrance hall. The banking house of the firm will occupy the corner next to the Court House. The same portion of the block on the remaining floors will be devoted to offices for the use of lawyers or other business men. As there will be eight of these rooms on a floor, besides closets, etc., there will be forty of these offices. It will thus be seen that the block will serve as no insignificant addition to the business accommodations of the city, besides serving as a center to the amusement of the people. The following diagram will illustrate the general plan of the building:



A. Public Square.
B. Theatre.
C. Entrance.
D. Wick's Bank.
E. E. Stores.
F. Court House.
G. Stone Church.
H. Court Place.
I. I. Gallery and balcony.
J. Alley for fire-escapes.

It is not the intention to waste money extravagantly on the theatre, but it will nevertheless be one of sumptuous appointments, one reflecting credit upon the city. This will be apparent when it is stated that it will be a ground floor theatre, fully as large inside as our present Opera House, though not seating quite as many people, for the reason that comfort, rather than seating-capacity, will be aimed at. The new temple of the drama will not be modelled after any particular theatre, but is designed to combine all the modern improvements and excellencies found in the land. As to safety and precautions against fire, it will be a real model. The auditorium and stage will be separated by a fire-proof brick wall and an absolutely fire-proof curtain, which will be a most acceptable novelty to Cleveland theatre-goers. There will be no wooden staircases, brick and asbestos being employed as materials in place of wood wherever possible. Life behind the iron-proof curtain will not be unprotected in the midst of the universal measures for the preservation of life in the auditorium. It has been decided to introduce "sliding poles," reaching from the floor to the roof, for the escape of the property men employed in the fly-galleries in case of fire. This novel but sensible scheme is quite an innovation, no theatre in the land being as yet provided with such poles. It will readily be seen that a few such poles located at different portions of the stage would afford a speedy and probably safe means of escape to the unfortunate men in the upper regions. Over the roof to the stage there will be an immense skylight, after the fashion of some of the best theatres in the country. In case of fire behind the scenes the curtain can be lowered and the danger of a draft from the stage into the auditorium, the great danger at such times, will be averted. The heat tends soon to melt the glass above, whereupon a draft upwards—the great desideratum—is created. Each part of the theatre proper will be reached by a separate avenue of access. Besides all this there will be pipes over the stage from which a perfect deluge of water may be turned upon the stage at any warning. There will be a number of places in the proscenium, in the box-offices, behind the scenes, and elsewhere, where any person may turn on the water at the first alarm. The exact seating capacity will be 1,350, although several hundred more people will be able to find standing-room. In general arrangement it will resemble somewhat our Euclid Avenue Opera House, having orchestra chairs, a circle, a balcony and a gallery. Exits will be provided on the square and on the alley, several exits conveniently opening upon the latter side for use in case of fire or other emergencies.

It is hardly necessary to state that the new opera house will be called the Park Theatre, fronting as it does on the Public Square. At first the application New York will be used in referring to the place, since to the Cleveland public the fact will be uppermost for some time that the Forest City has gained another hall of amusement—Cleveland Voice.

The temporary office of Mr. Gus Harts is 300 Detroit street, where all letters will find him.

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READ THE NOTICES—NEW YORK AND BROOKLYN PAPERS.

NEW YORK MORNING JOURNAL.—Elliott Barnes' comedy-drama, *Our Summer Boarders*, with Carroll and Frew, although they are strangers to the theatre-going public, *DREW THE LARGEST AUDIENCE EVER CONTAINED IN THE GRAND OPERA HOUSE*, and in their respective parts of Dennis Kennedy and Jeremiah O'Shaughnessy they kept the audience amused from the rising of the curtain until its fall.

BROOKLYN DAILY EAGLE.—They laughed and laughed, O ye gods, how they did laugh!—the nearly 3,000 people that crowded the Grand Opera House last night. As a vehicle for unlimited mirth, Mr. Elliott Barnes has evidently struck straight to the popular heart in *Our Summer Boarders*, which was seen at the Elm Place Theatre last evening, by an enormous audience. *LONG BEFORE THE RISING OF THE CURTAIN THE "STANDING ROOM ONLY" SIGN WAS DISPLAYED, SCORES UPON SCORES OF EXPECTANT AMUSEMENT-SEEKERS BEING UNABLE TO GAIN ADMISSION.* Those who were disappointed last night, however, may be comforted by the information that the comedy will be played the rest of the week, and on Wednesday and Saturday afternoons. *Our Summer Boarders* is a trifle, considered from a dramatic standpoint. Its purpose is to amuse, and this it succeeds in doing to an extent that is calculated to fully satisfy the most exacting. Dennis Kennedy (Mr. W. T. Carroll) is a sham-lord, domiciled in America; Jeremiah O'Shaughnessy (Mr. Charles Frew) is a wealthy New York Alderman, nicknamed Jerry, the Terror. Here we have the counterparts of the familiar Muldoon and Mulcahy, of *Muldoon's Picnic*. Lord Dennis Kennedy (Mr. Delancy Barclay) is a Colonel in Her Majesty's service, and the former master of the Pretender. Mary Ann O'Shaughnessy (Miss Millie Jones) and Arabella Lucinda (Miss Lillian Edgington) are wife and daughter of the Alderman. These characters take Summer board with Ruth Ann Kennedy (Miss Mary Young) at the country-seat of Dennis. Here is the material for a reproduction of the comical situations of *Our Boarding House*. Other characters are Sammy Tupper (Mr. Harry C. Rand), a light-waisted swell; Carl Fragenstottz (Mr. H. R. Marshall), a thick-witted Dutchman; Yank Salem (Mr. Frank Pierce), a colored delegate from the Fourth Ward; Dick Lee (Mr. Charles Standish), a tramp, and Dorothy Spencer (Miss Unie Pieris), the hired help. The author, who is not to be charged with plagiarism, notwithstanding the suggestiveness of the sources from which he has drawn inspiration, has handled his material dexterously, and the comedy goes with a vim that carries all before it. Messrs. Carroll and Frew approved themselves last night as comedians of the first water, and their efforts were ably sustained by the ladies and gentlemen named. We shall not anticipate the pleasures to be derived from seeing this piece by attempting a further description, but content ourselves with advising our readers to witness *Our Summer Boarders* for themselves. The play has made an unqualified hit.

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